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**A PERSONAL PORTRAIT OF FRANCES OMAN CLARK THROUGH THE
EYES OF HER MOST PROMINENT STUDENTS AND COLLABORATORS**

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by

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DEDICATION

Thank you, Louise Goss, for making this project a fascinating and worthwhile adventure. You have guided me to a deeper understanding of piano pedagogy and the qualities that make an effective teacher. You are an inspiration to me!

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Frances Clark was one of the most important piano pedagogues in the twentieth century. Having transformed the procedures of beginning instruction with the creation of her own method book series, she taught teachers how to prepare, present, and reinforce new musical concepts with children. Frances Clark has been described by her pedagogy students as intense, charismatic, and intelligent, and her influence on the discipline of piano pedagogy has had lasting effects; many of her former students, basing their work on her fundamental approach to teaching, have continued to contribute to the discipline. The primary purpose of this study was to describe her life's work and to report the recollections of her most notable students, all of whom have made lasting contributions to piano pedagogy.

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CHAPTER ONE

Introduction

Frances Oman Clark, who contributed a lifetime to music education, was one of the most influential piano pedagogues of the twentieth century. In 1945 Clark established the first piano pedagogy degree program in the United States at Kalamazoo College in Kalamazoo, Michigan, and in 1955 she established a similar program at Westminster Choir College in Princeton, New Jersey. Clark's pedagogy curricula focused on turning skilled pianists into effective piano teachers.

In 1960 Clark founded The New School for Music Study, a center for teacher training and music research, where she taught graduate pedagogy interns through supervised teaching, observation of master instructors, analyses of piano methods and supplementary literature, and classes in music theory, history, piano literature, piano pedagogy, educational psychology, and philosophy.

Clark created a celebrated beginning piano method called *The Music Tree*, first published in 1955, which used off-staff notation with an intervallic approach to reading. This piano method became the elementary series of *The Frances Clark Library for Piano Study*, an extensive collection of music to teach complete musicianship at the piano up to the early advanced level.

Clark conducted workshops for piano teachers throughout the country in which she presented her new materials and approach to teaching. Workshop participants found

that Clark could clearly and concisely answer their questions about piano teaching, which led the editors of *The Piano Teacher* in 1961 to invite Clark to become a regular columnist. She later moved her column, “Frances Clark Answers,” to *Clavier* magazine, where it was renamed, “Questions and Answers.” Her column, where she addressed teachers’ questions about lesson planning, curriculum, teaching technique, basic piano skills, teaching methods, students, and repertoire, became a staple of the magazine for twenty-six years.

Clark’s early teaching experiences were in high school English, but she was always involved with music in some capacity: teaching privately, performing with local orchestras, conducting workshops for local teachers, playing organ recitals for radio, serving as church organist, and enrolling in summer workshops to improve her piano skills. Clark’s music and English training and her early teaching experiences led her to question many of the traditional approaches to teaching piano.

When Clark began teaching piano, there were twelve standard piano method books available for piano teachers. While Clark taught from those methods, she noticed that there were often too many new concepts on a page of music, making it difficult for a student to fully understand everything on the printed page. She also noticed that there were too few pieces for students to practice the concepts presented. For example, in *Teaching Little Fingers to Play*, the first piano instruction book in John Thompson’s 1936 series, *Modern Course for the Piano*, the first page includes the symbols for the quarter note, half note, grand staff, barlines, time signature, finger numbers, and middle C, and required directional intervallic reading to play the first piece. Thompson’s series

touted the fact that there was “Something New in Every Lesson.” In reality, the Thompson Course not only presented one new concept in the first lesson, but often more than one.¹

Clark’s view of Thompson’s materials was that the many new concepts presented on each page did not allow the student enough time to synthesize the information. This problem was compounded by the fact that there were few reinforcement pieces, in which the student could gain a deeper understanding of a single concept. Thompson’s materials also had no companion theory books, nor were there exercises in improvisation, composing, transposition, harmonization, ear-training, technique, or ensemble experiences, all of which Clark believed were important components in teaching musical concepts.

This questioning of piano education resulted in Clark’s development of a sequential order for learning music that would allow the student to understand everything on the printed page from the first lesson. She believed that all music must first be conceived as a desired sound, then as a tactile feeling, and finally as a written symbol. According to Clark, only in that order could a student successfully master each new concept. Clark believed the student, at each level of development, should play music that incorporated previously learned material combined with new elements. She felt that through this kind of reinforcement a student could apply concepts in multiple musical situations, like sight-playing (also known as sight-reading), improvising, transposing,

¹ Martha Baker-Jordan, *Practical Piano Pedagogy* (Miami: Warner Brothers Publications, 2003) 196.

harmonizing, and composing, eventually developing the student into a complete musician.

Clark concluded at the time that no available piano methods incorporated what she felt were the important elements of musicianship. Clark convinced the president of the Summy-Birchard Publishing Company to support her efforts in creating a new piano method that embodied her ideas. With the assistance of Louise Goss, Clark began to organize musical concepts, skills, and repertoire by level, eventually leading to the creation of *The Music Tree Series* and the six levels of the core curriculum in *The Frances Clark Library*. Over the course of her life, Frances Clark compiled music from standard and contemporary composers and published over 100 books in *The Frances Clark Library* for students to perform at the piano.

Although creating a piano method was not a new idea (other pianists had done so), the fact that Clark began her method with what the child *knew before beginning music study* was new. At the student's first piano lesson, for example, Clark used the rhythm of *walking*, a gross motor skill, to establish a steady beat. After the child demonstrated he could walk to a steady beat, Clark had the student tap a steady beat by alternating the right and left *hands* on the child's desk, keyboard cover, or lap. Finally, Clark had the student use his index *fingers* to tap a steady beat alternating between the right and left hands.

After the student demonstrated he could keep a steady beat between his index fingers, Clark introduced the first piece of music. Figure 1 shows the first page of music in Clark's *Time To Begin*:

UNIT ONE
DISCOVERIES

Play all pieces in this unit on groups of 2 black keys. Use your pointer fingers.

= left hand = right hand

In *Take Off* there are:

 4 groups of notes

 4 notes in each group

Each group begins with

All groups are alike except each group **looks**

LOWER HIGHER

each group **sounds**

LOWER HIGHER

1. Learning about Higher

When notes LOOK higher, they SOUND higher, and you PLAY up the keyboard, to the right.

Take Off

(student)

(teacher)

Figure 1. The first page of the elementary series in *The Frances Clark Library for Piano Students* entitled “Take Off” from *Time to Begin*

Instead of beginning on middle C on the grand staff, as had been done in previous piano methods, Clark’s piano method began on the groups of two black keys to be played with the two index fingers. This was shown to the student through the use of a keyboard legend which had a picture of the piano keys and arrows pointing to the group of two black keys. Clark did not print the grand staff, clefs, barlines, time signature, or finger numbers. She only printed four quarter notes that repeated in four groupings (indicating

four different octaves). Because Clark believed that playing duets was important in a student's development, she also included a teacher accompaniment at the bottom of the page in a smaller font than the student's music.

The only concepts the student needs to know to play "Take Off" are that a quarter note had one pulse and what higher and lower looked like.² Clark has one explanation on the first page of music, "Take Off," in *Time to Begin*: "When notes look higher, they sound higher, and you play up the keyboard, to the right."³ Students can play the first piece immediately because it is played on two black keys that are easy to find on the keyboard; the keyboard legend reminds them where their starting position is; the piece is played with the strongest fingers (the index fingers); the piece feels balanced because the student is alternating between the right and left hands; a steady tempo can be attained because the piece is played with large balanced motions; and each note represents one pulse.⁴ This four octave piece would seem complicated if written on the grand staff with *E-flat* and *D-flat* notation, but Clark does not use the staff. She was the first to write music with only quarter notes written in clearly visible groupings, which Clark called "off-staff notation." In comparison with the Thompson method, Clark's first page of music has a more limited focus of material that allows the student to concentrate on only: higher, lower, quarter note, and groups of two black keys.

After the student has used the black key groupings in multiple pieces, Clark introduces the white keys, then the interval of a second, written on a two-line music staff.

² Frances Clark, Louise Goss, and Sam Holland, *The Music Tree: A Handbook for Teachers* (Miami: Warner Brothers Publication, 2000) 7.

³ Frances Clark, Louise Goss, and Sam Holland, *The Music Tree: Time to Begin* (Miami: Warner Brothers Publication, 2000) 4.

⁴ Clark, Goss, and Holland, *A Handbook for Teachers* 9.

Clark shows the student that moving “From one white key to the very next white key is a 2nd.”⁵ She also shows the student how a line note is different than a space note. The student is taught how to measure the distance from one note to another note, the interval approach to reading.

This approach continues until, at the end of *Time to Begin*, the treble and bass clefs are introduced. These two clefs show the student where a “certain G” and a “certain F” are located on the piano. From there, students can measure the intervals away from those “landmarks.”

Clark continued working on her new piano method with Louise Goss while she developed her piano pedagogy programs at Kalamazoo College, and later Westminster Choir College. At Westminster, Clark and Goss first tested their new piano method. Graduate students were given mimeographed copies of the method with which to teach to their students. Clark used the graduate students’ evaluations of the piano method to determine if corrections or revisions were needed and if the piano method was cohesive and comprehensive in its scope and sequencing.

In 1960 Clark left Westminster Choir College to found an independent and completely new center for piano pedagogy and music research. Called The New School for Music Study, its primary purpose was to train graduate students to teach piano lessons effectively. The New School became a teacher-training center for graduate students and a provider of individual and group instruction for children in the community. Clark hired faculty members to teach piano lessons, music history, piano literature, music theory, and

⁵ Clark, Goss, and Holland, *Time to Begin* 33.

piano pedagogy for the graduate students enrolled at The New School. Clark established a piano pedagogy curriculum for graduate students, all of whom became interns at the school. Interns studied with the faculty members, and also taught both private and group piano lessons. Faculty members and interns were compensated from the monies generated by the community piano students taking lessons at the school. Graduate interns were responsible for observing other group piano classes, teaching a group class with another intern, teaching up to fifteen hours of private lessons, and performing piano literature at recitals and in meetings. They were observed by faculty members who provided direct feedback about their teaching.

Clark's students at The New School were deeply touched by her love of teaching, her consummate teaching skill, and her devotion to piano pedagogy. Her legacy has continued through the work of the pedagogy interns. Many former interns took Clark's ideas of effective teaching and established their own pedagogy degree programs and piano preparatory departments at colleges and universities throughout the country. They created curricula based on their studies with Clark and in turn helped other undergraduate and graduate students become effective piano teachers. Others took her ideas about how to compose appropriate music for children—music that fit within the student's hands and focused only on the concepts and skills the student had previously mastered—and composed and published their own music. Still others furthered Clark's idea that pianists should experience a wide variety of music genres, including pieces written in the twentieth and now twenty-first century, and established careers in performing and recording new music by living composers. Many others took Clark's ideas of effective

teaching, established private studios across the country, and taught community students according to her principles of effective instruction. Still others developed their own piano methods in hopes of influencing a greater portion of the student population. One of Clark's students, Richard Chronister, co-founded The National Conference on Piano Pedagogy and created the *Keyboard Companion* magazine for piano teachers.

Frances Clark influenced innumerable teachers and students throughout her life. The effects of her pioneering work continue to be felt in the present.

Purpose of the Study

The purpose of this study is to describe Frances Clark's impact on the professional lives of her students and the continuation of her ideas through succeeding generations of piano teachers. Through interviews with her most notable students and outlines of their contributions to piano pedagogy, I hope to provide a picture of how Clark's ideas about pedagogy have continued to influence the field.

Justification of the Study

Piano pedagogy is an evolving academic discipline, with roots in the traditions of both piano performance and music education.⁶ In 1993, the year from which the most recent data are available, 319 universities reported offering courses in piano pedagogy,⁷ and most undergraduate and graduate music programs required piano pedagogy coursework of all students majoring in piano performance. In 1993, there were 188 undergraduate degree programs with a major or emphasis in piano pedagogy, 110

⁶ Sam Holland, *Louise Wadley Bianchi's Contributions to Piano Pedagogy*, diss., University of Oklahoma, 1998, 3-4.

⁷ Richard Chronister and Patrick Meader, eds., *Proceedings and Reference, 1992-93*, (Los Angeles: The National Conference on Piano Pedagogy, 1993), 186-211.

master's degree programs in piano pedagogy, fifteen doctoral programs in piano pedagogy, and fourteen certificate or associate programs in piano pedagogy.

Frances Clark was one of the first innovators in the field, who believed that piano majors needed to learn how to teach piano effectively. Frances Clark dedicated her entire life to piano pedagogy, and her biography and contributions have been documented in a dissertation written by R. Fred Kern entitled, *Frances Clark: The Teacher and Her Contributions to Piano Pedagogy*.⁸ In addition to Kern's dissertation, there are two videotaped interviews with Clark entitled, *Conversations with Frances Clark vol. 1: Her Life and Teachings*, and *Conversations with Frances Clark vol. 2: Her Books and Methods*.⁹ Although these sources provide valuable information on Clark's life and works, there is little information about Clark's continuing legacy: her students and their contributions to piano pedagogy. In order to understand the magnitude of Clark's influence on the field, it seems useful to study the work of her most notable interns and their contributions to piano pedagogy, thus providing additional perspective to Clark's influence on piano education.

This study may be valuable to music teachers who are interested in learning about leaders in the field of piano pedagogy who have studied with Clark, how Clark influenced their professional lives, and what they have contributed to the field.

⁸ R. Fred Kern, *Frances Clark: The Teacher and Her Contributions to Piano Pedagogy*, diss., University of Northern Colorado, 1984, 90.

⁹ SH Productions, *Conversations with Frances Clark: Her Life and Teachings*, [Videotape]. Kansas City, MO: 1992.

Method and Procedures

This study was modeled on the design of other biographical dissertations. Biographical and professional data about Frances Clark were obtained through multiple sources, including two videotaped interviews with Clark entitled *Conversations with Frances Clark*,¹⁰ a biographical dissertation on Clark by R. Fred Kern entitled, *Frances Clark: The Teacher and Her Contributions to Piano Pedagogy*,¹¹ published journal articles by Clark and other authors, published interviews, biographical information posted on the websites of The Frances Clark Center for Keyboard Pedagogy and *Keyboard Companion* magazine online, Clark's publication of *Questions and Answers: Practical Advice for Piano Teachers*,¹² Clark's written comments in various piano books from *The Frances Clark Library*, and through interviews with Clark's closest associates and interns. Primary sources for obtaining information on Clark's most notable students included personal interviews, dissertations, and published magazine articles.

In order to begin the process of identifying and locating Clark's most notable students, I contacted Louise Goss, Clark's closest associate, business partner, co-author, and co-founder of The New School for Music Study. Goss provided a list of all the pedagogy interns who had enrolled at The New School and provided me with their contact information. In addition, Sam Holland, another close associate of Clark and co-author of books from *The Frances Clark Library*, provided valuable information on locating Clark interns who had made, in his opinion, important contributions to piano

¹⁰ SH Productions, *Conversations with Frances Clark*.

¹¹ Kern, *Frances Clark* 90.

¹² Frances Clark, *Questions and Answers: Practical Advice for Piano Teachers* (Northfield, Ill.: The Instrumentalist Company, 1992).

pedagogy. After reviewing the list, I spoke directly to Goss and Holland, both of whom are respected figures in the field, about choosing subjects for this project. I used their recommendations for contacting Clark's former students. Because the subjects chosen for this study were selected by two of Clark's protégés, the list cannot be considered unbiased. I narrowed the list to those students who had contributed to piano pedagogy in at least one dimension of music. At least one person from each music profession—university teaching, publishing, private studio teaching, composing, performing, or recording—was selected to be interviewed about Clark's impact on the profession.

The former pedagogy interns were mailed a cover letter that described this project, a form soliciting their participation and consent to use their information in the project, a form providing the time frame, and an interview guide made up of twenty-two questions about their recollections of their time spent with Clark. When interviewing Louise Goss and Sam Holland, I was able to conduct live interviews. The subjects received their interview questions before their individual live interview. During the session, subjects spoke freely about their professional careers and time spent with Clark while I tape recorded their responses. After the live interviews, I transcribed the tape recordings verbatim, e-mailed the transcripts to the interviewees for clarification, and then used the final version of the transcript for this project.

Martha Braden (who also sent written critiques through the mail) and John T. O'Brien each had interviews by phone. As they spoke about their time spent with Clark, I typed their responses on my computer. After each phone interview, I e-mailed the interviewee what I had written during the interview to permit them to clarify any

information that had been documented during the discussions. The final transcripts of those live interviews were used for this project.

All other interviews (Wendy Brooks Bachman, Martha Baker-Jordan, Valerie Cuppens Bates, Mary Brostrom Bloom, Marjore Chronister, Georgann Gasaway, Mary Gae George, Martha Hilley, Elvina Truman Pearce, and James Schnars), were conducted in written form by the participant and mailed to me. Initially I sent each prospective interviewee a cover letter, consent form, and questionnaire. After the participants had agreed to participate in the project, I contacted participants by phone to confirm their participation and to clarify any questions they had about the project. After speaking to the interviewees, I received their written responses through mail or e-mail. After reading their responses, I contacted the respondents again to clarify any aspects of their written responses that were not interpretable. After each participant's biography was written, I sent them their entire section of the document (biography and interview) for confirmation, clarification, and revising. The revised versions of those biographies are included in this study.

Limitations of the Study

The study is based primarily on interviews with former students of Frances Clark. Of course, relying on personal interviews and describing events of the past based on personal recollections is a major limitation of the study. Many of these participants in this project studied with Clark decades ago.

Another limitation of this study is that the subjects interviewed were chosen by Clark's closest associates, Louise Goss and Samuel Holland, and all of the participants for the most part had favorable recollections of Clark.

Unfortunately, some of Clark's most notable students were deceased at the time of this project, although their contributions to piano pedagogy have continued through piano methods they wrote, piano music they wrote, conferences they established that are ongoing, and piano magazines that are still being published. In those cases, the nearest family member, collaborator, or associate was interviewed to gain insight into Clark's influence on the work of the deceased.

Organization of the Study

This study is divided into six chapters. Following this introductory chapter, Chapter Two is a review of published biographical information about Frances Clark. Its purpose is to provide a description of the historical and philosophical bases of Clark's contributions to piano pedagogy. Topics include Clark's childhood, family, education, principle piano instructors, early teaching experiences, piano workshops, and her mature career as a piano pedagogue, author, and administrator.

Chapter Three documents the history of the founding of the piano pedagogy degree programs at Kalamazoo College, Westminster Choir College, and The New School for Music Study. The chapter includes details of the programs offered at The New School, the supervisory system, and the pedagogy curriculum. Louise Goss served as the main source of information regarding the history and development of Clark's pedagogy programs and the programs offered at each institution.

Chapter Four describes the history and evolution of *The Frances Clark Library for Piano Students*, including the 2001-2002 revision of *The Music Tree*, the elementary section of *The Frances Clark Library* created by Frances Clark, Louise Goss, and Sam Holland. There is also information regarding the collaboration process between Clark and Goss of the initial *Music Tree*.

Chapter Five includes the personal testimonies and biographical information from Clark's most notable interns. Subjects were asked to describe how Clark's ideas influenced their own professional careers. Students of hers who were interviewed for this project have made important contributions to piano pedagogy.

Chapter Six summarizes Frances Clark's lasting contributions and influence on piano education as seen through her interns' contributions to piano pedagogy. Her students contributed to the field through their establishing college and university piano pedagogy programs across the country, their work in community music schools modeled after The New School, in their private studios, in published articles, music compositions, recordings, and in the establishment of The National Conference on Keyboard Pedagogy, The Frances Clark Center, and *Keyboard Musician* magazine. Frances Clark's legacy of excellence in keyboard pedagogy is continuing through her former students.

CHAPTER TWO

A SUMMARY OF PREVIOUSLY PUBLISHED BIOGRAPHICAL DOCUMENTS ABOUT FRANCES OMAN CLARK

Introduction

The following information is a compilation of all the published materials that documented Frances Clark's life. The main sources of information came from R. Fred Kern's doctoral dissertation, *Frances Clark: The Teacher and Her Contributions to Piano Pedagogy*, and a videotaped interview conducted by Christopher Hepp with Frances Clark called, *Conversations with Frances Clark: Her Life and Teachings*. Additional biographical information on Frances Clark was gathered from music magazines written by other piano pedagogues, including Richard Chronister, Louise Goss, Sam Holland, Fred Kern, and Barbara Kreader. The reason for summarizing this information is to examine Clark's early music experiences, briefly discuss the teachers who inspired and challenged her, both in music and in other disciplines, and to review her major contributions to piano pedagogy.

Frances Clark was a dominant influence in piano pedagogy in the last half of the twentieth century. Her philosophy of teaching formed the basis of the piano pedagogy programs she initiated at Kalamazoo College, Westminster Choir College, and The New School for Music Study. Clark worked with pianists of all levels, from early beginners to concert artists. She based her teaching on the belief that music should be taught according to sound principles of teaching and learning, and that all learning should

proceed from the student's own experiences.¹³ Frances Clark stated that one must begin teaching with the basic premise that there is "music in everyone." She believed that anyone was capable of playing music that was rhythmically accurate, beautifully phrased, and performed with physical freedom. She knew that students understood the concept of steady beat instinctively and could produce a steady rhythmic beat with their fingers on the piano keys. She felt that students learned new concepts best by relating new ideas to experiences from their past.

Clark described teaching as a process of creating a situation in which learning takes place—a scene in which the student experiences the sound and feel of a new concept before being shown its written symbol. For instance, if a student already knew how to play a *legato* sound on the keyboard, but had not experienced a *staccato* sound, it would be the teacher's responsibility to first have the student listen to a piece of music played *legato*, and then played again using *staccato* touches. The teacher would then have the student describe the sound differences. Once the student could describe the new sound as "bouncy," "jumpy," or with another descriptive word, the teacher's job would be to show the student how to create the sound on the keyboard using the proper technique. After the student could produce a *staccato* sound on the piano, the teacher's job would be to create a warm-up for the student to practice, maybe a five finger pattern using the two contrasting touches, *legato* and *staccato*, to reinforce how they sounded and how they felt physically within the fingers, hands, and wrists. It is important to realize too that at this time in the student's learning, the term "*staccato*" would not be

¹³ "The Frances Clark Center for Keyboard Pedagogy," *The National Conference on Keyboard Pedagogy 2001: Conference Program*, 36.

introduced. Instead, the student would create his own term for the sound. In weeks to follow, the student would eventually be shown the musical sign to play a *staccato* touch as well as the musical term, *staccato*. In this learning progression, Frances Clark believed the student would be guided in a natural way, not hurried or forced, to discover a new musical concept. Clark said:

We are dealing with perception –with seeing, hearing, and touching. We begin by making sure, first of all, that the child hears. This is not passive hearing; it is active hearing. It is the same with seeing. The child is not only seeing, but he is also aware of what he is seeing. It is the same with touching. These three arts, seeing, hearing, and touching, must develop simultaneously from the beginning. As soon as technique gets ahead of musicianship, we are lost. As soon as musicianship gets ahead of technique, we have a frustrated student. As soon as everything gets ahead of how to practice, it takes too long to learn the repertoire. All three aspects of learning must go hand-in-hand.¹⁴

Early Childhood

Frances Clark was born on March 28, 1905, in Goshen, Indiana. Three months after her birth, her family moved to Sturgis, Michigan. Clark was the middle child of three and, although neither of her parents was a professionally trained musician, there was always music in their home. Clark's father, Chauncey Gamble Clark, sang while her mother, Mabel Oman Clark, played the piano. Clark, her older sister Nellie, and her younger brother Charles, all took piano lessons.

At the age of six or seven, Clark began studying piano with Mina Pyle Stewart, who had been Frances' mother's childhood piano teacher. Stewart was a pupil of William Sherwood, who founded the Sherwood Music School in Chicago, Illinois.¹⁵ Clark

¹⁴ R. Fred Kern, "America's First Lady of Piano Education," *Clavier* 25 (1986): 14.

¹⁵ Kern, *Frances Clark* 90.

studied the ten books of the W.S.B. Mathews series called *Standard Graded Course of Studies for the Pianoforte in Ten Grades* published by Theodore Presser as well as sheet music.¹⁶ Clark's piano lessons with Stewart were divided into two segments. The first consisted of playing through the pieces that she had worked on in the previous week. After Clark had performed one of her prepared pieces, Stewart gave minimal comments and erased the checkmark on the page. During the last half of the lesson, Stewart checked six to eight new pieces for Clark to learn the following week. This routine continued until she had finished all ten books in the series.

Clark remembered that Stewart baked wonderful cookies, which she gave to Frances after her piano lessons, but she also recalled that Stewart was not the most creative or inspirational music teacher.¹⁷ In Clark's youth, she was known as the piano prodigy in the area surrounding Sturgis, Michigan. At the time, Clark felt that she was progressing with her music lessons because she was playing difficult pieces that stretched her physical hand range over an octave.¹⁸

Significant Music Instructors

In the seventh grade, Clark began studying with Sam Robinson, then head of the piano department at Olivet College, who traveled to Sturgis on weekends to visit relatives and to teach piano lessons. Clark recalled that, unlike her previous teacher, Robinson approached music as something to think about and something to feel. Robinson had been a pupil of Joseph Levine, an American pianist and conductor who studied at the Curtis

¹⁶ Kern, "America's First Lady" 13.

¹⁷ SH Productions, *Conversations with Frances Clark*.

¹⁸ Kern, *Frances Clark* 91.

Institute of Music in Philadelphia with the great pianist, Josef Hofmann.¹⁹ Clark studied with Robinson until she graduated from high school.²⁰

Clark was not only interested in studying piano during high school, but she also participated in school plays and musicals and wrote for the school newspaper. Clark was also junior class president, and she graduated valedictorian of her class at Sturgis High School in 1924.

Clark then immediately entered Kalamazoo College, where she majored in English literature and French and minored in philosophy and psychology. Kalamazoo College had no music department in 1924, but began a program in 1925. Clark initially studied piano at the Western State Normal School (now Western Michigan University) while also teaching eight to twelve private piano lessons weekly.²¹

In 1925, Clark began studying piano with H. Glenn Henderson, Professor of Piano, Organ, and Theory at Western State Normal School, and became Henderson's assistant. Clark realized at the time that she knew little about piano teaching. Although she felt that she was learning effective teaching principles from studying subjects other than music, she did not feel that she was learning the same kinds of skills from her music teachers. During this time she tried to incorporate ideas from her other teachers into her own piano teaching. She spent hours sifting through piano literature then available for piano study, and she taught out of all the available piano methods in order to better understand their organization. Unafraid to try new ideas and unafraid to fail, she

¹⁹ "Joseph Levine," International Piano Archives at Maryland, UM Libraries
<<http://www.lib.umd.edu/PAL/IPAM/IPAMlevine.html>> [Accessed January 12, 2004]

²⁰ Kern, *Frances Clark* 92.

²¹ Kern, "America's First Lady" 13.

experimented with different ways to present new music concepts to students. According to Clark, these experiences enabled her to find an effective way to teach music at the piano.²²

Another influential professor at Kalamazoo College was Milton Simpson, Clark's English professor. Clark said that his wonderful imagination allowed all of his students to share in the magic of recreating the literature studied in class. When Simpson asked questions, he did not look for answers to merely be repeated, but rather expected his students to use what they knew and apply their ideas to new situations. Clark, likewise, believed that her students should not simply repeat what they had been told, but should apply concepts in different musical settings and in different pieces of music. She employed this type of teaching philosophy when teaching her piano students and later when she developed her piano method, *The Music Tree*.

One of Clark's graduation requirements was to teach English Literature under the supervision of a woman that Clark refers to only as "Miss Bender" at Sturgis High School. Under Bender's influence, Clark learned that telling someone about a new concept did not mean they had learned it. To teach, one needed to create a situation in which the student experienced the new concept and formulated her own ideas about the concept. In many school settings, teachers described a new concept, then provided an example of the concept, and then had students repeat what they had been told. Clark recognized that, if the student experienced the concept first, before being given a verbal

²² SH Productions, *Conversations with Frances Clark*.

explanation, and formulated her own ideas about the concept, the student would better retain the information.²³

During Clark's undergraduate studies, she performed many recitals in Kalamazoo and in surrounding towns. Her summers were spent studying privately with Ben Detson Netzorg in Detroit. She also played with the Kalamazoo Symphony Orchestra. Although Clark was a wonderful concert pianist, she knew that her true love was teaching music.²⁴

After graduating with her Bachelor of Arts degree in 1928, Clark taught English at Sturgis High School for two years (1928-1930). She recounted in an interview with Christopher Hepp that she saved the money she earned from teaching English in order to study music abroad. She felt that, by studying with some of the greatest teachers in Europe, her own piano skills would improve and she would in turn be a more effective piano teacher. The longer she taught English, the more she realized how much she missed studying and teaching piano on a full time basis.²⁵ Clark remained active in music while she taught high school English, offering piano lessons, playing organ at the First Methodist Church, and presenting a weekly radio program in South Bend, Indiana.²⁶

Clark traveled to Europe and attended the American Conservatory at Fontainebleau, and the Paris Conservatory, where she studied piano for one year with Isidor Philipp and his assistant, Marcelle Herrenschmidt. Clark also studied with Nadia Boulanger.²⁷ Clark took three piano lessons per week, two with Herrenschmidt and one with Philipp, and devoted two hours of daily practice to technique and four hours to piano

²³ SH Productions, *Conversations with Frances Clark*.

²⁴ Kern, "America's First Lady" 13.

²⁵ SH Productions, *Conversations with Frances Clark*.

²⁶ Kern, *Frances Clark* 94.

²⁷ Kern, "America's First Lady" 13.

literature. Clark described Philipp as a loving and loveable teacher. She and the other students in the studio knew that Philipp liked them personally; a characteristic that Clark felt was of primary importance in piano teaching. Philipp created an atmosphere in the piano studio that made her feel that she was “the most important person in the world during her lessons.” This devotion to every individual student became an attitude Clark adopted.²⁸

In Clark’s lessons with Philipp, he focused on the sound quality of the pieces she performed, following the guidance of the composer’s score. Philipp felt that the performer’s job was to communicate the composer’s intentions to the audience, another idea that Clark adopted, making sure students understood and played everything on the printed page accurately and beautifully from the very first lesson.

Philipp believed that students must be independent learners. If students came to him without performing a piece using the dynamic and musical phrases indicated by the composer, he would insist that they relearn the piece on their own to discover the composer’s musical markings in order to interpret the music correctly.²⁹ This type of independent learning was another principle Clark later adopted in her own teaching. She believed that, after a concept had been learned, the student should be able to take home another, similar piece of music to learn and perform just as successfully as if she had studied it with a teacher. In Clark’s piano method, *The Music Tree*, new conceptual pieces are located at the beginning of each unit, but then are followed by reinforcement

²⁸ SH Productions, *Conversations with Frances Clark*.

²⁹ Fernando Lares, “Pedagogical Legacies From the Past: Isidor Phillip,” from *The National Conference on Keyboard Pedagogy 2001*, personal insights, 21 July 2001.

pieces that the student can learn at home alone after the initial concept has been taught in the lesson. Clark called the conceptual pieces “*Discoveries*” and the reinforcement pieces “*Using What You Have Discovered*.” This layout is consistent throughout her elementary series.

Early Teaching Experiences

After her year of study in France, Clark returned to the United States and opened her own piano studio as a full-time professional in Sturgis. In the summers, from 1934 to 1937 and also in 1940, she continued her studies at the Juilliard School in New York City and at the Juilliard summer residence in Chautauqua, taking repertoire classes and private piano lessons with Ernest Hutcheson. Clark also studied privately with Guy Maier, who taught at the Juilliard School and at The University of Michigan in Ann Arbor.³⁰ Clark considered Maier a genius who could change a good performance into a fantastic performance in just a few minutes. Clark believed that her piano playing had never been better than during her studies with Maier. Her relationship with Maier, as a teacher and as a colleague, continued throughout their lives.

Clark also studied privately with Dalies Frantz- one of Maier’s gifted pupils at the University of Michigan.³¹ Frantz studied with some of the most famous pianists of his time, including Artur Schnabel and Vladimir Horowitz. He performed his solo debut with the Philadelphia Orchestra under Leopold Stokowski in 1934 and gave performances with most of the major orchestras in the United States. In 1943 he joined

³⁰ Kern, *Frances Clark* 94.

³¹ Kern, “America’s First Lady” 13.

the faculty at The University of Texas at Austin where he taught until his death. He was recognized as one of the outstanding music teachers in the country.³²

Clark was determined to find a way to make every one of her piano students succeed at piano study. Samuel Holland explained that, “As an English teacher, she [Clark] could not use a student’s talent as an excuse for not learning to read English. As a piano teacher, she could not allow herself the excuse that a piano student’s failure was due to a lack of musical talent.”³³ Clark believed that her ideas about what effective teaching should encompass were influenced by her time spent with her English professor, Milton Simpson at Kalamazoo College and during her student teaching experiences under the supervision of Miss Bender. Clark had the desire to create a teaching approach that reflected the best practices of instruction. She realized that in English she had experienced a “natural order” in her learning and her teaching, and she wanted to create a “natural sequence” in learning music. She felt that every student could be successful at creating beautiful music at the piano if taught using sound principles of instruction.³⁴

Reflecting on her studies at Kalamazoo, Clark recalled, “I attribute any success I have had in the teaching field to my liberal arts teachers. I don’t owe any to a piano teacher, really. They taught me how to approach the music itself, maybe, but not how to teach.”³⁵ She described the first examination she took in college literature, on the topic of epics and dramas. After preparing for the exam, she arrived for the test and saw that

³² “Dalies Frantz,” <<http://www.tsha.utexas.edu/handbook/online/articles/view/FF/ffr5.html>> [Accessed March 29, 2004]

³³ Samuel Holland, “Frances Clark and Sinichi Suzuki- A Look Back,” from *The World Piano Pedagogy Conference 1998*, personal insights, October 1998.

³⁴ Louise Goss, personal interview, 20 July 2001.

³⁵ Kern, “America’s First Lady” 13.

there was only one question: to make either *MacBeth* into an epic or make *The Odyssey* into a five-act drama. The exam illustrated what was for Clark the difference between information and knowledge. Clark believed that reiterating facts about a concept did not mean a student had learned it or could apply it in other situations. A student could talk about *sonata allegro* form, she explained, but for a student to compose her own *sonata allegro* movement demonstrated a deeper understanding of the term. This, according to Clark, was knowledge, not just information.

During Clark's practice teaching in English, Miss Bender asked to see Clark's outline for an upcoming class lesson where she was to introduce Sir Walter Scott's *Lady of the Lake*. Clark knew when the author was born, when he wrote the poem, and other details, but Bender did not agree that those facts were enough to teach the essence of the poem to the class. Bender tore up Clark's outline, and Clark was forced to improvise. She decided to read the poem to the class. As she read the poem, the class was spellbound.

You see it was "Lady of the Lake," not just something *about* it. I remember asking myself, "Why doesn't anyone teach music this way?" A piano lesson is not the time for a teacher to talk. So I began at that age, to relate what I believed about teaching in general to piano teaching. I had never seen this approach to piano teaching anywhere and I don't see enough of it now.³⁶

In explaining this approach to teaching, Clark said, "It involves beginning with reality itself, not a *name* for reality. We have no reason to be interested in a symbol until we have experienced what the symbol stands for. We should approach piano teaching with a

³⁶ Kern, "America's First Lady" 14.

real experience as I did poetry with *Lady of the Lake*. All good teaching could profit by this.”³⁷

Clark’s success as a small-town piano teacher gradually gained her prominence in the communities where she lived and worked. Her student recitals became standing-room-only affairs,³⁸ and teachers from as far as Chicago came to observe and ask questions about Clark’s teaching techniques. Clark began to realize that her gift for teaching included teaching piano teachers.³⁹ She was in such demand that she could only accommodate the many children who requested lessons by teaching group piano lessons.

Clark developed a way to teach in groups that would yield the same success she had developed in private lessons. Because the demand was great, Clark hired assistant teachers to help teach the piano lessons. She developed an informal teacher-training program that demanded the same level of accomplishment from her assistants that she expected of herself.⁴⁰

The First College Piano Pedagogy Degree Program

The teacher training program Clark developed for her assistants eventually led to the piano pedagogy program that she initiated in 1945 at Kalamazoo College. This was the first four-year degree program ever offered in piano pedagogy.⁴¹ Clark, always trying new ways to present concepts to students to accommodate their different learning styles, felt that all of her teaching was like a laboratory experiment. Clark explained that teachers are always responding to changes in students and changes in themselves.

³⁷ Kern, “America’s First Lady” 14.

³⁸ Holland 1998.

³⁹ Kern, *Frances Clark* 96.

⁴⁰ Holland 1998.

⁴¹ Clark, Goss, and Holland, *A Handbook for Teachers* 62.

Students and teachers both change from year to year, and thus teaching music is a process that changes and develops.⁴² In an interview with Fred Kern, Louise Goss recalled the first pedagogy class taught by Clark:

I went into it kind of casually, thinking that this would be a good thing for me to know and of course, I have never gotten out. What happened to me was that everything I had been studying in every area suddenly came together in a focused way in that class as I listened to what she had to say about teaching, and especially as I watched her teaching children. I realized that everything I had learned, and everything I HAD NOT learned about music in my life until then, could have been so different—so much more exciting, so much more logical, and so much better organized, and so on, and so on. I got terribly discouraged about the way I had started, and at the same time terribly stimulated over the fact that it did not have to be that way. Everything that I believed about every area, especially what I believed about philosophy and learning, was evidenced there as nowhere else that I had experienced. It was almost like a re-birth.⁴³

Frances Clark continued to refine her pedagogy curriculum, eventually developing a four-year sequence of pedagogy classes and a preparatory department for instruction, observation, and practice teaching. All pedagogy students were required to take part in all areas of the curriculum and thus could apply immediately what they learned in class in lessons with their own piano students.

Early Piano Workshops

Clark's efforts to develop effective ways to teach led to her giving workshops throughout the world in which her approach to sequential teaching often made teachers question the way they had been teaching.⁴⁴ For several years prior to 1948, Clark assisted Guy Maier in teaching his summer study courses for teachers, which were held

⁴² SH Productions, *Conversations with Frances Clark*.

⁴³ Kern, *Frances Clark* 96-97.

⁴⁴ Holland 1998.

for one- or two-week periods in various locations around the country. It was during one of these study courses in 1947 that Frances Clark successfully presented her first publication, the *ABC Papers*.⁴⁵ Clayton F. Summy of Chicago published this book in 1947, and it is still in print today (distributed by Warner Brothers Publications). It presents an intervallic approach to reading, revolutionary in its time but now a part of many current piano methods.⁴⁶

Clark refined the four-year sequence of pedagogy classes at Kalamazoo College, and the curriculum eventually served as a model for other colleges and universities.⁴⁷ Clark herself transplanted the curriculum she began at Kalamazoo College to Westminster Choir College in 1955.

In the summer of 1948, Clark began to give lectures at the first Frances Clark Summer Workshops at Kalamazoo College. The two main goals of the workshops were to teach students how to sight-read music quickly by finding musical patterns in a piece and for teachers to learn how to organize and level music effectively.⁴⁸

I gave workshops long before *The Frances Clark Library* existed. In those workshops I would organize materials for the teachers. In thinking of earlier publications, I feel that the first real course, other than Mathews, was John Williams. He organized his method in a more contemporary way than anyone had before. He had good help because John Thompson was his assistant. Of course, John Thompson helped himself to that information too. We have to realize that most ideas are merely a reorganization of what someone else has already done. When an individual presents a supposedly new idea, it often has roots back in history, but people don't have the background to recognize them. For example, people say that I originated playing without the staff in early

⁴⁵ Kern, *Frances Clark* 97.

⁴⁶ SH Productions, *Conversations with Frances Clark*.

⁴⁷ "News Notes," *The Piano Teacher* 5 (July-August, 1963): 19.

⁴⁸ Kern, *Frances Clark* 98.

lessons. Well, that is how music was written. How did lines come about? They didn't come about until there were notes.⁴⁹

The Development of *The Frances Clark Library for Piano Students*

As Clark researched the available piano method books, she learned that many lacked a logical sequence of presentation. The beginner was bombarded with many new signs before he understood the basic principles of high and low, the topography of the piano, and the relationship between one note and another note.

In 1951 the president of Clayton F. Summy Publishing Company asked Clark if she would organize all the materials in their catalog into a logical set of study materials. Clark had conducted substantial research on the available materials for teachers and had traveled to the Schirmer Press in New York and the Presser Publishing Company in Philadelphia to study music in their catalogues. After little progress, Clark convinced the Summy Publishing Company to wait for a new method based on her research. "I began to consider the publication of my own materials as early as 1940 as a result of what I felt I needed in my own teaching. As I taught my students, I began by using the good ideas in other people's materials, selecting them from a variety of sources. I then put these ideas together entirely differently."⁵⁰ In 1953, David Sengstack asked Clark to publish a new method. She agreed to write it only if she was able to convince Louise Goss to help her.⁵¹ Goss at the time was finishing her doctorate at The University of Michigan, but was having problems with her dissertation committee. She did not hesitate to aid with the new project. She left the program at Michigan with her doctorate unfinished.

⁴⁹ Kern, "America's First Lady" 15-16.

⁵⁰ Kern, "America's First Lady" 16.

⁵¹ SH Productions, *Conversations with Frances Clark*.

The Collaboration between Frances Clark and Louise Goss

Frances Clark had had two music books, *ABC Papers* and *Reading Tape*, published by the Clayton F. Summy Company. Clark and Goss began to look at the teaching of music notation and decided to create a new course for learning piano music. Their first collaboration took place when they planned the goals for a typical student finishing high school. They questioned what a typical high school student should be able to perform, both technically and musically.

Their next questions involved how many pieces and which pieces should be included throughout a student's course of study? Clark and Goss researched piano literature at the Library of Congress, eventually creating a set of criteria by which to grade pieces according to difficulty. They developed six graded levels of piano literature that would be organized in six different books.

After considering the repertoire entrance requirements for college music schools, Clark and Goss first selected literature for Level 6, the most difficult level. These pieces provided a variety of representative styles and forms from the seventeenth, eighteenth, and nineteenth centuries. For each piece, Clark and Goss created technical requirement charts showing the technical and physical demands required to perform each piece beautifully. After they compiled the literature for Level 6, they began to analyze and compile the literature for Level 5. They continued in this manner (choosing repertoire based on its musicality and documenting its technical and physical difficulties) until they finished Level 1.

After having compiled music for the six repertoire books, Clark and Goss felt there was a need for etude studies to accompany the literature so students could develop the technical requirements for a particular piece of music. Clark and Goss commissioned etudes from American composers and then compiled them into technique books to facilitate the learning of the repertoire pieces. While collecting these etudes and reviewing the literature they had compiled for a developing musician, Clark and Goss realized there was a repertoire void in twentieth century American music. They turned once again to their American composer friends and asked them to write twentieth century pieces. Clark and Goss created separate volumes containing only twentieth century music. They believed that, by having access to piano literature from all periods of history and having played literature from various styles and forms, a young pianist could develop into a complete musician.

Clark and Goss had compiled all of the literature for Levels 2-6, but had problems finding appropriate music for Level 1. In the preface of *Piano Literature 1*, Clark says the following:

In designing the series, *Piano Literature of the 17th, 18th, and 19th Centuries*, we found that there were almost no original keyboard works by master composers easy enough for Level 1 students. Thus the problem for Book 1 of the series was to find a suitable substitute as preparation for the volumes which follow. What more natural introduction to great piano literature itself than another part of our musical heritage—folk songs and singing games in simple, tasteful piano arrangements! We believe that these folksongs for young pianists serve as ideal preparation, both technically and musically, for the rich heritage of real piano literature which follows in subsequent volumes.⁵²

⁵² David Kraehenbuehl, Frances Clark, and Louise Goss, *An Introduction to Piano Literature through Folk Songs and Singing Games: Book 1* (New Jersey: Summy-Birchard Inc., 1964): preface.

When Clark and Goss finished compiling the literature for Levels 1-6, etudes for technical study, and twentieth century volumes of piano literature, they asked themselves the critical question, “How do we begin the beginner?”

In *Time to Begin*, students begin reading music off of the staff and then by measuring intervals. Goss explained that, “*Time to Begin* was the most important method book created in the twentieth century.”⁵³ According to Clark, “My approach is a method in that it has to do with sequence, choices, and balance. At every stage the child is a whole musician. He has everything he needs for a particular task. I call my approach child-oriented. It is from the child’s point of view as well as the teacher’s.”⁵⁴ Clark approached her piano method thinking about what a child knew before music study, and found a way to systematize musical concepts in a logical order so that the child would understand each of the musical concepts presented by her teacher at each stage of musical development.

To meet the needs of the beginning pianist, Clark commissioned David Kraehenbuehl (1923-1997) in 1960 to create many of the method pieces for students and the accompaniments for teachers that currently appear in *Time to Begin* and the first three levels of *The Music Tree*. Kraehenbuehl was the composer in residence at The New School for Music Study from 1960-1967, the period in which all of this music was created. In *Time to Begin* and all the elementary books that followed it, Clark carefully arranged the conceptual pieces she called “*Discoveries*” in a logical sequence she felt would make learning to play the piano trouble-free for students. After these pieces were

⁵³ Goss interview, July 2001.

⁵⁴ Kern, “America’s First Lady” 16.

finished, Clark carefully sequenced the pieces in *Time to Begin* and *The Music Tree* so the student would acquire and master new skills easily. By the end of *The Music Tree* books, the student was prepared to play the music that embodied the six levels of the core curriculum of *The Frances Clark Library*.⁵⁵ Richard Chronister explained that, with the publication of *Time to Begin*,

Frances Clark provided the kind of notation which allowed students to tell themselves how and what to play rather than having to remember what the teacher said. This was notation which developed naturally into grand staff reading—each aspect of this beginning notation transformed itself into its counterpart on the grand staff. Just as important, this notation provided a sound that allowed students to have an aural experience that had meaning for them.⁵⁶

Louise Goss, discussing *The Frances Clark Library* project, explained that, “Frances was the visionary and I was the organizer.” In *The Music Tree Series*, there is an emphasis on singing and motion. Because Goss had a strong background in singing, she felt that the method would be incomplete without having the student sing before playing. Clark believed that moving before playing instilled an internal rhythmic basis that was fundamental to understanding music. Because of those beliefs, the authors of *The Music Tree: A Handbook for Teachers*, now suggest incorporating both movement and singing as preparatory and reinforcement steps in learning new music, using the interval approach to reading.⁵⁷

Frances Clark was finally satisfied that she had created a piano method that incorporated all of her ideas in allowing students to be complete musicians at every stage

⁵⁵ Goss interview, July 2001.

⁵⁶ Richard Chronister, “The Beginner’s Score—Friend or Enemy? Part 3: Note Reading,” *The Keyboard Arts* (Autumn 1989): 7-11.

⁵⁷ Goss interview, July 2001.

of their learning. But she knew that books alone could not make a student successful. She believed that ultimately what made a student successful was the way in which new concepts were presented to the student and the way the student reviewed those new concepts at home. Clark and Goss both believed that when a student was home alone practicing, he needed a set routine of practice steps to use on each piece of music to reinforce what was on the printed page. They developed a set of steps that included: spot-placing the first note (finding treble G, bass F, or middle C and counting from that “landmark” to the first note appearing on the treble and bass staves), clapping and counting the rhythms, singing the intervals, playing while counting three times in a row, and if there were lyrics, singing and playing together. These practice steps were included in student assignment notebooks. Students were more successful learning new music because the steps focused the students’ attention on the various elements contained in the music before playing.

The Piano Pedagogy Degree Program at Westminster Choir College

In 1955, the founder and president of Westminster Choir College, John Finley Williamson, asked Frances Clark and Louise Goss to start a program similar to the piano pedagogy degree program that Clark had created at Kalamazoo College.⁵⁸ Clark and Goss left Kalamazoo, and Clark became the chairwoman of the piano department at Westminster Choir College. Goss became a faculty member in piano pedagogy. Together they developed the piano pedagogy degree program and created a preparatory

⁵⁸ Clark, Goss, and Holland, *A Handbook for Teachers* 62.

department for the training of teachers while they taught group and private piano lessons for students in the community.

After the new pedagogy department had been in existence for only five years (1955-1960), it had not only outgrown its physical facilities on the campus but the program began competing with other degree programs. Dissention among faculty members at Westminster made it clear to Clark that she would not be able to expand her program the way she had intended. Because she wanted to create a graduate program in piano pedagogy, Clark and Goss left Westminster Choir College and in 1960 founded their own graduate training center called The New School for Music Study.⁵⁹

The New School for Music Study

Clark served as the school's President until her death in 1998.⁶⁰ The school's mission was to continue research in music teaching methods and to train piano teachers.

The first faculty of The New School consisted of the following:

Founder and Director—	Frances Clark
Assistant Directors—	Louise Goss and David Kraehenbuehl
Faculty—	Elvina Truman, Larry Lemmel, Doris Martin, Martha Braden, Sanford Jones, Phyllis Rappeport, and Joyce Mekeel ⁶¹

Clark and Goss hired exemplary teachers to work at The New School. David Kraehenbuehl resigned from the faculty of Yale University School of Music in 1960 to direct the theory and composition department at The New School. Kraehenbuehl had founded the *Journal of Music Theory* during his time at Yale. He served as the staff

⁵⁹ Kern, *Frances Clark* 99.

⁶⁰ Clark, Goss, and Holland, *A Handbook for Teachers* 62.

⁶¹ "The New School of Music Study," *The Piano Teacher* 3 (September-October 1960): 8.

composer at The New School and wrote many of the teaching pieces for the published materials.

Elvina Truman (Pearce) was a pedagogy student at Westminster Choir College and was on the support staff in piano pedagogy. She had studied with Isabella Vengerova, a world-renowned pedagogue who had emigrated from Russia after the Russian Civil War (1918-1921). Many famous pianists had studied with Vengerova, including Leonard Bernstein, Gary Graffman, Lukas Foss, and Anthony di Bonaventura.

Doris Martin (Colton) studied with Goss and then Clark in the piano preparatory department at Kalamazoo College. She was a successful performing pianist and teacher, and she was hired for both her performing and teaching abilities.

Martha Braden studied with Clark in Sturgis, beginning at the age of six. When Clark moved to Kalamazoo, Martha's father moved the family to Kalamazoo so she could continue her studies with Clark through her senior year of high school. Braden continued to study with Clark at Kalamazoo College, and then transferred to Westminster Choir College to complete her work. She married Sanford Jones, also a student of Clark's at Westminster, and they both joined the faculty of The New School when it opened. After working at The New School, Jones continued his music career by recording music, becoming interested in Montessori schools, and eventually becoming a Montessori teacher and teacher-trainer.

Phyllis Rappeport and Joyce Mekeel both earned their masters' degrees from the Yale School of Music, where they had studied with David Kraehenbuehl.⁶²

⁶² Kern, *Frances Clark* 101-102.

Kraehenbuehl recommended to Rappeport and Mekeel that they teach at The New School after they graduated. Rappeport had been a Fulbright Scholar and studied at the *Hochschule fur Musik* in Hamburg, Germany. She had also taught piano at New York's Henry Street Settlement, the Florida State University, and Yale University. She had also been a well-known accompanist, playing for such concert artists as Jeanne Mitchell, Roman Totenberg, and Blake Stern. At The New School, Rappeport taught piano in both the junior and professional departments and directed a program of piano classes for adult beginners. After teaching at The New School for Music Study, she joined the piano faculty of Western Michigan University in Kalamazoo.

Mekeel had studied with Nadia Boulanger at the *Conservatoire National de Musique* in Paris and received her bachelor's and master's degrees from Yale. At The New School, Mekeel taught piano and theory. After teaching at The New School, Mekeel continued her music career as a composer, harpsichordist, anthropologist, and assistant professor.⁶³ In an article remembering Frances Clark, Louise Goss described the discussions she had with Clark about the name of The New School for Music Study.

In 1960 The New School for Music Study was still on the drawing board and we discussed a name for it. Frances suggested we call it The New School. I said "That's fine for now, but in five years it won't be new any longer." Frances replied, "Well, if it isn't, I won't want anything to do with it." This statement typifies Frances; with her, things were always changing, growing, and evolving into something fresh and new.⁶⁴

At The New School, prospective students are interviewed personally as a first step in the enrollment process. Interviews with beginning students assess readiness for piano

⁶³ "Joyce Mekeel," <<http://oasis.harvard.edu/html/mus00004.html>> [Accessed March 29, 2004]

⁶⁴ "Memories of Frances Clark (1905-1998)," *Clavier* 37 July/August 1998: 14.

study and provide answers to students' and parents' questions about the School's programs and philosophy. For students with previous music study, the interview provides an opportunity to discover the student's knowledge and skill level in each area of piano study.⁶⁵

Questions and Answers

The New School for Music Study held short-term courses for teachers since its inception. The courses included question-and-answer periods during which Clark discussed teachers' pedagogical concerns. In 1961, Roberta Savler, the editor of *The Piano Teacher*, invited Clark to become a regular columnist for the magazine. Her column became "Frances Clark Answers," and remained in *The Piano Teacher* until December of 1965. In January 1966, Barbara Kreader, the editor of *Clavier*, asked Clark to continue her advice column in that magazine.⁶⁶ Clark's column, "Questions and Answers" was published in *Clavier* until 1991.⁶⁷ Barbara Kreader wrote of Clark:

As the Editor of *Clavier*, I spoke monthly with both her and Louise Goss about the "Questions and Answers" column.... It became one of the magazine's most popular features. It became very clear to me that Frances knew every word that was on her page. She never missed a deadline and sent a letter-and-grammar-perfect copy filled with the common sense and cogent insight unique to her. During the six years of my tenure at *Clavier*, I grew to know the side of Frances Clark that brought the rigors of philosophy, literature, and educational psychology to music pedagogy. Because I had a degree in education and had taught general kindergarten through third grade, I warmed to her ability to merge educational and musical theories.⁶⁸

⁶⁵ Frances Clark, "The New School for Music Study," <<http://www.francesclarkcenter.org/school.html>> [Accessed May 19, 2004]

⁶⁶ Louise Goss, personal interview, 1 May 2004.

⁶⁷ Kern, *Frances Clark* 102.

⁶⁸ Barbara Kreader, "Do You Actually Know What Notes are On the Page?" *Keyboard Companion* 9 (Winter 1998): 1-4.

When Clark retired from the magazine, Louise Goss organized all of her columns into a book entitled, *Questions and Answers: Practical Advice for Piano Teachers*, published in 1992. Goss writes in the preface:

What has made this particular page so attractive to *Clavier*'s readers is not only Miss Clark's profound knowledge and penetrating insights into the teaching-learning process, but her ability to cut through to the heart of a problem and offer a quick and practical solution... It has been my privilege to sort through twenty-six years of accumulated columns with her—to read, select, organize, update, and edit a mass of invaluable material. Not all duplicate questions have been eliminated, for often different answers shed a different light on the subject... I believe this book deserves a place in the library of every serious piano teacher today, and that it will continue to enlighten and enliven our profession for years to come.⁶⁹

In one column, a teacher asked Clark to explain her idea of a piano teacher's main goal. Clark responded, "Everything I do as a teacher and every other teaching goal I have relates directly to this first, most basic objective—to help my students grow by and for themselves." In another article, a teacher asked Clark how to recognize if one was a successful teacher. Clark explained,

If your students continue not only to play music they studied with you but to explore other music; if they are part of the musical life of their communities; if they attend concerts; if, when they have children of their own, they encourage them to study piano, not because it's the thing to do, but because they want their children to have the same musical experience they remember with such pleasure—then I think we can assume, without any reasonable doubt, that you have been a successful teacher.⁷⁰

The New School for Music Study Press

Summy-Birchard Company had published *The Frances Clark Library for Piano Students* since Clark and Goss' first completed the project in 1953. In 1983, Clark and

⁶⁹ Frances Clark, *Questions and Answers* preface.

⁷⁰ "Memories of Frances Clark," 12.

Goss established their own press, which they called The New School for Music Study Press, for the purpose of publishing new supplementary piano music that corresponded to the core curriculum of *The Frances Clark Library*. The first materials to be published by this new press were four student technique books called *Musical Fingers* and a teacher's manual called *Teaching Musical Fingers*, written by Clark, Goss, and Sam Holland. The New School for Music Study Press has since published numerous volumes of literature including: *Piano Etudes 1-4*, *Folksongs Revisited*, *Minor Masters 1-3*, *I Remember Gurlitt 1 and 2*, *Sounds of Jazz 1 and 2*, *Penguin Parade*, *Six Sketches*, *Put On Your Dancing Shoes*, *Solo Flight*, and *Four O'Clock Tunes*.⁷¹ Because the press was difficult to maintain, physically and financially, Clark sold the press to Warner Brothers Publications in 1996. As a result, *The Frances Clark Library* and the supplementary music originally published from The New School for Music Study Press merged and are now published by Warner Brothers Publications.

Honors and Recognition

Frances Clark committed her life to many music organizations, including the Music Teacher's National Association; the New Jersey Music Teacher's Association, which she and Louise Goss founded in 1955 and which Clark served as state president in 1955-1956; the National Conference on Piano Pedagogy; and the National Society of Arts and Letters, a non-profit organization of people engaged professionally in the arts which established the National Career Awards Competition to encourage and further

⁷¹ Frances Clark, "Book of Excerpts 1996-1997," *Frances Clark Library for Piano Students* (Miami, Florida: Summy-Birchard, Inc., 1996) 8-15.

professional careers in the creative and performing arts.⁷² Clark received numerous awards during her lifetime, including an honorary doctorate from Kalamazoo College in 1963; an honor by the Emeritus Club of Kalamazoo College for her distinguished career as America's First Lady of Piano Education in 1983; the first Lifetime Achievement Award from The National Conference on Piano Pedagogy in 1984; the Distinguished Achievement Award from the Music Teachers National Association in 1992; the Women of Distinction Award from Rutgers University; an honorary doctorate from Westminster Choir College in 1997; and in 1998, the Irving S. Gilmore International Keyboard Festival dedicated its master class program to Clark.⁷³

Summary

Frances Clark, who died on April 17, 1998, was a preeminent figure in twentieth century piano pedagogy. She believed that there is music in every child and that the teacher's job is to find and nurture it. This philosophy formed the basis of the piano pedagogy curricula at The New School for Music Study, and since her death, has inspired the work of The Frances Clark Center for Keyboard Pedagogy, an organization founded in 1999. When asked what accomplishments in her career had made her most proud, Frances Clark said,

I would say that my awards, while fully appreciated, are the least important to me, personally. This is going to sound terribly sentimental, but I think nothing makes me any happier than to see the accomplishments of my former students who have made careers in music, as well as my piano students who may have gone into other fields of work, but continue to play the piano and to enjoy music.⁷⁴

⁷² Kern, *Frances Clark* 104.

⁷³ "Were You There When Frances Clark Made History?" *Keyboard Companion* 9 (Autumn 1998): 16-22.

⁷⁴ Kern, *Frances Clark* 106.

Frances Clark's legacy continues through the work of her former students. Sam Holland explained, "Few would disagree that Frances is the most important leader in the field of piano pedagogy in America in the twentieth century. No one who teaches piano, no current piano method, and no piano pedagogy course is untouched by her thinking."⁷⁵

⁷⁵ Holland 1998.

CHAPTER THREE

THE HISTORY AND DEVELOPMENT OF FRANCES CLARK'S PEDAGOGY PROGRAMS

The information reported in this chapter was obtained primarily from Louise Goss, whom I interviewed on March 16, 2002. I also interviewed Goss on July 20, 2001, December 5, 2003, January 19, 2004, and May 1, 2004, but those interviews were not focused solely on the history and development of Frances Clark's pedagogy programs. This information was tape-recorded and then transcribed verbatim. After writing this chapter, I submitted the draft to Goss for editing and clarification. Because Goss was involved with the development of each of the piano pedagogy programs Frances Clark created, she was able to provide great detail about each of the programs. The following is based on her recollections of the happenings that began almost sixty years ago.

The details of Clark's pedagogy programs illuminate her values regarding the development of teaching expertise. Many of Clark's former students have gone on to develop pedagogy curricula, based on their experiences with Clark. Thus, Clark's influence on piano pedagogy continues today.

Frances Clark founded three piano pedagogy programs in the United States: the first at Kalamazoo College in 1945; the second, modeled after the first one, at Westminster Choir College in 1955; and the third, a graduate piano pedagogy research center, The New School for Music Study, which she co-founded with Louise Goss in 1960. All three programs incorporated both a sequence of pedagogy classes and a

preparatory department for the purpose of instruction, observation, and practice teaching for pedagogy interns.

The Development of the Kalamazoo College Pedagogy Program

Frances Clark began to develop her ideas for a college piano pedagogy program in January, 1945. In her first semester as an applied piano faculty member at Kalamazoo College, Clark taught Louise Goss, then an undergraduate. Goss described Clark's first notions of creating a pedagogy program:

Frances was hired as a piano teacher. She had a burning interest in helping other teachers become better teachers and somewhere along in the first semester she must have said to herself, "These piano majors are all going to teach piano and they won't know anything about it." She was already 36 years old and had a very successful private studio, but she knew that it was nothing she learned in piano that had made her a successful teacher. So she began to think, "What can I do for these college students that would enable them to be ready to teach when they graduate?" In the second year I was there, in the season of 1945-1946, she somehow persuaded the administrators that she needed one hour a week with all the piano majors to talk to them about teaching.⁷⁶

Goss explained that part of her work was to observe Clark teach private piano lessons and then discuss with her what she had seen. This observation work continued until Goss' junior year.

In Goss' junior year, Clark incorporated practice teaching in her "training program" for piano majors. Goss and her five classmates were assigned at least one student to teach each week in Kalamazoo College's music building. The community students were mostly younger siblings of Clark's private piano students. She did not need to actively recruit students; many sought piano lessons.

⁷⁶ Louise Goss, personal interview, 16 March 2002.

Kalamazoo College took on the appearance of a preparatory department when Clark incorporated her training program. Clark supervised the private lessons, allowing her pedagogy students to teach a student for two weeks and then teaching the same student herself (with the pedagogy student observing) for the third week. According to Goss, this supervised practice teaching plan soon took on the name, “‘The two-and-one-plan’—two lessons with us, and one lesson with Frances.” Clark’s assessments of her pedagogy students’ teaching were made when she taught their students during the third week. Discussions with Clark followed, in which she offered direction to her students in their work. Goss described the main issues addressed during these class sessions:

I think a great deal of the class sessions focused on curriculum planning. We had no idea what the student should have been doing next. Frances gradually began to share ideas about curriculum and what we were doing with these students. You need to remember that the main materials available at that time were by John Thompson and John Schaum. We analyzed these books and saw what the problems were. Other methods we analyzed were *Adventures at the Piano* by Raymond Burrows from Columbia University, the Ella Mason Ahearn course, the Louise Robyn course, the John Williams course, and the Angela Dillard method. In our pedagogy classes we began to reorganize the Williams and Thompson books. Each of our private students owned both beginning books and we used them in a completely different order, with the addition of Frances’ own set of technical exercises and routines. She had created those exercises herself. The exercises weren’t necessarily written down, but were largely expressed in words and finger numbers. They were easy patterns to remember. Remember she came out of a very comprehensive and technical background while working with Philipp in France, so she had an abundance of ideas. But she was wise enough to know how to apply those exercises to the very beginning piano student. It seems like the work we did as juniors when working with our beginners was not only about learning how to work with our students, but we were learning how to create the materials our students would use. A lot of our assignments were to develop parts of the program.⁷⁷

⁷⁷ Goss interview, March 2002.

Clark met with her students on Wednesday afternoons. The students received college credit for taking the pedagogy class, but not for practice teaching, which was simply a requirement of the class. There were no pedagogy textbooks used in the classes. Instead, Clark discussed two main questions: “What is successful teaching?” and “How do we apply those [teaching principles] to teaching music at the piano?” Clark also used class time to discuss creating a better course for beginners, planning curriculum, discussing her observations, having her students watch her give teaching demonstrations, and practice-teaching.

Clark’s students were also required to watch her work in other teaching situations and bring their observations to class for discussion. Clark frequently discussed physical and technical issues with her pedagogy students: “Did you notice Mary Ann Miller’s fifth finger collapses? Did you notice her wrist was too high? Why in the world would you not insist that she observe the phrase marks? These children aren’t paying any attention to dynamics!”⁷⁸ When asked if Clark ever had her pedagogy students share their own teaching experiences with the class, Goss stated,

Oh yes! There was a lot of that. She would say, “How did what I discussed with you last week help you with this week’s lesson?” It was a very hands-on approach to teaching. It was beautifully philosophical on one side, but it was very hands-on on the other side. Nobody ever had that much loving, hands-on supervision in the history of piano pedagogy. You see, there were no rules to follow, so she invented them.⁷⁹

Goss explained that there were no similar programs elsewhere in the country, although Raymond Burrows taught a course in piano pedagogy at Columbia University.

⁷⁸ Goss interview, March 2002.

⁷⁹ Goss interview, March 2002.

Clark knew Burrows as a composer of materials and may have known about the Columbia program since she had studied summers at Juilliard, but Clark did not use what he was doing as a model for her program.⁸⁰

Kalamazoo College was a small liberal arts school that only offered a Bachelor of Arts degree with a major in music when Frances Clark worked there. Due to lack of funding from the Kalamazoo administration, Clark never had more than one hour a week with her pedagogy students. The college was not interested in developing a pedagogy degree program as Clark would have liked. Instead, Clark was allowed to create a four-year pedagogy course sequence that pianists could elect to take to develop their teaching skills. Clark's pedagogy courses continued at Kalamazoo College for ten years. Although a formal pedagogy degree was never established at Kalamazoo College, the school currently offers a Bachelor of Music degree with an emphasis in Keyboard Performance and Pedagogy.⁸¹

The Summer Workshops

After Goss graduated from Kalamazoo, she attended The University of Michigan to earn her master's degree and to start her doctorate in musicology. Clark stayed in Kalamazoo and continued teaching private piano and pedagogy classes at Kalamazoo College.

Clark began a summer workshop in 1948, and about forty teachers came from southwest Michigan to attend. The three-day course was sponsored by Kalamazoo College. Clark received no funding for the summer workshop, but teachers paid tuition

⁸⁰ Goss interview, March 2002.

⁸¹ "Kalamazoo College," <<http://kzoo.edu/music/Handbook.htm>> [Accessed January 20, 2004]

for administrative expenses. Clark asked for Goss' assistance to run the summer workshops, and Goss, "without question," came to help.

Clark had always admired Goss' interest in and dedication to piano pedagogy. Because Goss was Clark's most outstanding pupil, Goss was given more private piano students than other pedagogy students and took on more projects to develop her skills as a teacher. Whenever Clark needed assistance with a project, Goss always volunteered. This working relationship began when Goss was Clark's student, but eventually grew into a life-long friendship and business partnership.

During the summer workshops, Clark lectured and conducted teaching demonstrations. She encountered a wide range of students' abilities, working with beginners through advanced students in master classes. Within a year or two, teachers were invited to bring their own private students. When teachers brought their students, Clark worked with the teachers, and Goss worked with the children's workshop, where she taught classes on effective practicing, ensemble classes, and repertoire classes. The children could also sign up for private lessons. Goss also lectured on music history. Some of Clark's advanced high school students helped with the children's program too. All children in the program performed on a recital at the end of the workshop.

After a few years, the workshop grew to become a weeklong program. Beginning in 1953, Clark and Goss conducted workshops not only in Kalamazoo, but at other locations around the country as well. Clark and Goss had written a book focusing on sight-reading called *ABC Papers* (published by the Clayton F. Summy Company) that was featured in their workshops. The book, a collaborative process between Clark and

Goss that became a big seller for Summy, focused on how to read by intervals. Clark had a vision for what she wanted included in the book, but needed Goss' help in creating the exercises. When Goss was a student of Clark, Goss was required to create intervallic technique exercises for her piano students. She saved her exercises from her early teaching and used some of them in *ABC Papers*. Clark supervised every page, but Goss wrote all of the exercises and sight-reading examples. Because Clark's name had become well-known among piano teachers, she was named as the sole author of the book. Clark and Goss felt that from a financial standpoint, the book might sell better with a recognizable name on the cover. In later publications where collaboration between Clark and Goss occurred, Goss' name was included as a co-author. The sequel to *ABC Papers* was called *Reading Technic*. These two books were the first published materials by Frances Clark.

The Development of the Westminster Choir College Pedagogy Program

Because of the summer programs given throughout the country, Clark and Goss became nationally recognized in the piano pedagogy field. Among the many who attended these workshops were alumni from Westminster Choir College. Because these alumni were so impressed with the teacher-training offered by Clark and Goss, they spoke to John Finley Williamson, the founder and president of Westminster Choir College, about bringing Clark and Goss to Princeton to teach pedagogy to all of Westminster's piano and organ majors. Williamson agreed to meet with Clark and Goss.

Clark was teaching full-time at Kalamazoo College, so it was arranged for Goss to go to Princeton to meet with Williamson in the spring of 1955. To her surprise, the

meetings were all with Dr. Williamson's wife, who was then Dean of the College who asked Goss to describe what she and Clark could add to the program at Westminster. The two women also discussed piano education in general and the training of young teachers. In the evenings Louise phoned Frances to relay the nature of the discussions and to find out how Frances wanted the negotiations to proceed.

In April 1955, Clark and Goss made a joint trip to Westminster Choir College and finalized their two new faculty positions. Clark and Goss were to be in charge of all piano study on the campus. Two former piano faculty members were soon to retire, so Clark brought some of her students from Kalamazoo College to continue their degree programs at Westminster and to help with teaching the college piano students. In the fall of 1955, Clark and Goss began their tenures at Westminster Choir College.⁸²

Westminster Choir College differed from Kalamazoo College in the type of degrees offered. Students at Westminster received a Bachelor of Music whereas at Kalamazoo College students earned a Bachelor of the Arts degree. Before Clark and Goss arrived, degrees offered at Westminster included majors in organ and choral conducting. The college had never offered a piano major even though piano lessons were required of all keyboard majors. It wasn't until 1955 that Westminster offered a degree in piano with a strong component of piano pedagogy. Clark and Goss established a requirement that every keyboard major would take at least a year of piano pedagogy. In the fall of 1955, ninety-four organ majors attended their first piano pedagogy class.

⁸² Goss interview, March 2002.

The pedagogy component of the piano degree consisted of two elements: a weekly philosophical lecture, and practice teaching, which consisted of observation and actual teaching of group and private lessons. The philosophical lecture was devoted to “Eight Assumptions about Teaching,” all of which were explained to be false. Clark or Goss met with the pedagogy students on Wednesday afternoons for three hours and presented a lecture on the principles of teaching. Goss described:

Either Frances or I would give the Wednesday lecture (it was a three-hour course from 1:00-4:00 p.m.). We would present a lecture on "Here's this principle of teaching... 'I tell you, therefore you know.'" This statement is absolutely false. We then provided a lot of proof that people believe 'I tell you, therefore you know' but then we would riddle it by showing how absolutely fallacious it was. Then for a week or two we focused on practical teaching situations. The students were very stimulated. They had never studied anything philosophical before and had never thought about teaching in terms of its realities. The Choir College was just at fever pitch because of this course.⁸³

The interns observed Clark teaching a class of four beginners who had been recruited through the public schools to receive lessons without charge. Most of the college students had never observed a group piano lesson before, and Clark felt group teaching was a necessary skill for all musicians to learn. Many organ majors became interested in pedagogy, and those that wanted to continue their pedagogical training continued to teach private lessons under the supervision of Clark and Goss. Clark and Goss observed their pedagogy students each week and prepared written critiques, which were passed out in pedagogy class for group discussion.

⁸³ Goss interview, March 2002.

Shortly after this program began, Clark and Goss found that they needed more local students for practice teaching. Clark felt that having her college students teach just a few private lessons from a group of beginners was not enough teaching experience. To fill the need of having groups of students readily available for practice teaching, a piano preparatory department was formed.

Publicity for this new piano preparatory department occurred through newspaper advertisements and, because Princeton was a small community, by word of mouth. Students entering the piano preparatory department began paying tuition.

Within a few years, more than 400 students participated in the preparatory program taught by Clark, Goss, and their pedagogy students. Because of the increasing size of the program, Clark and Goss observed their pedagogy students on a rotating basis. During the pedagogy students' private teaching lessons, Clark and Goss observed in person and assumed "butting in" privileges. If they observed a lesson that was unsuccessful, they immediately interceded to correct the teaching. They did this as seldom as possible, but the pedagogy students and the preparatory children knew it was part of the learning process.

The pedagogy students in the preparatory department were the first to use materials from *The Frances Clark Library*. The primer book, *A Time to Begin* was first published in 1955 so Clark and Goss made dittoed copies for their students to use.

We used dittoed copies- the collection had a yellow cover and the pages were white paper with the music in purple. It was awful! We had by then already developed the first literature and technique books. They were published in 1953. We had those to teach with when we arrived at Westminster. So we were using what was to become *The Frances Clark*

Library. Because we kept editing *A Time to Begin*, we used the dittoed form before its final version. There were purple copies everywhere!⁸⁴

By 1960 the College could not supply enough space for the program because the preparatory department had grown so quickly. In addition, the pedagogy program began competing with other degree programs. Dissention among faculty members at Westminster made it clear to Clark that she would not be able to expand her program the way she had intended. Because she wanted to create a graduate program in piano pedagogy, Clark and Goss left Westminster Choir College and founded their own graduate training center called The New School for Music Study.

Clark, Goss, and their associates opened The New School for Music Study in a Princeton location just a few blocks from Westminster Choir College in 1960. Goss describes the growth:

We eventually outgrew the facilities. Pedagogy was “wagging the dog’s tail” and the dog was “choral conducting.” That school existed for the development of church musicians and here was this “side issue” making so many waves that they really couldn’t house us. I think they really couldn’t handle the competition. I don’t mean they asked us to leave, but I think they may have been relieved when this whole big “thing” went away in 1960. The reason we went away was because we wanted to do a lot more with piano pedagogy than could fit into an undergraduate schedule. When we started The New School it was with the idea that we would only accept people who had already earned their undergraduate music degrees.⁸⁵

Clark and Goss wanted to teach piano pedagogy at the graduate level, and the only way to develop their ideas for a graduate program was to leave Westminster Choir College.

⁸⁴ Goss interview, March 2002.

⁸⁵ Goss interview, March 2002.

The Development of The New School for Music Study and its Programs

In 1960 a local building contractor sought renters for a prospective new office building in Princeton. Clark and Goss met with the contractor, and he agreed to subdivide the first and second floors according to their specifications in order to adapt the office building into a school. After some deliberation, Clark and Goss co-signed a ten-year lease. Clark and Goss ran the school in this Princeton location for ten years. When asked how the money was generated to pay for rent Goss stated:

It came from the students. When we formed The New School, our only revenue stream was tuition. But the one thing I know for sure was that the biggest expense was obtaining pianos. At that time, Summy-Birchard agreed to loan us the money for the pianos and would take it out gradually from the future royalties from *The Frances Clark Library*. Isn't that something? And what happened was this: they loaned us the money, we bought the pianos, and when the time came that the royalties were enough to pay for the pianos, they forgave the loan. So they essentially bought all the pianos for The New School. We were very lucky. What we used to furnish the building (desks, blackboards, erasers, chalk, all the little things, equip the library, expensive benches, a library table, library shelving, seating for the waiting room)... I don't know where that money came from. I think Frances and I just advanced it out of what we'd been able to save at Westminster. We saved money because we had been taught to save, but we didn't have any idea of building a school before we arrived at Princeton. We came to be on a faculty. We had always been on a faculty somewhere. Starting our own school...I don't know how we did it. I don't know where that money came from, but I do know that as soon as the word got out, we were overwhelmed with students and there was enough money coming in from the students that we were able to pay our way.⁸⁶

Clark had a long association with the Baldwin Piano Company. She had purchased their pianos in Kalamazoo for her teaching and would use them again in The New School for Music Study. The Baldwin Company was interested in Clark's teaching

⁸⁶ Goss interview, March 2002.

and impressed with her national reputation, honoring her as a Baldwin Artist Teacher. When Clark and Goss tried to obtain pianos for The New School for Music Study, they spoke with their business consultant, John F. Sengstack. Sengstack was head of a New York accounting firm, one of whose clients was Clayton F. Summy Music Publishing Company. When the owner of Summy died, the owner's wife asked Sengstack to run the business. Because Clark and Goss published works with Summy, they had a long standing relationship with the company. Sengstack came to know and respect Clark and Goss. He agreed to grant them a loan and they purchased Baldwin pianos from the Mifflin Piano Company in Trenton, New Jersey, where the Baldwin Dealership was located.

Upon further questioning about the financial aspect of running a private music school, Goss explained that students were first charged on a monthly basis, but very soon offered the option of annual, semi-annual, or quarterly payments for lessons. To further finance the school and eventually hire additional teachers, Clark and Goss agreed to forego salaries in the hope of supporting themselves on the royalties earned from *The Frances Clark Library*.

After the ten-year lease was paid, instead of renewing the contract in Princeton, Clark and Goss found another location for The New School for Music Study one mile north in nearby Kingston, New Jersey where the school has remained since 1970.⁸⁷ The reason for the move was based on space. The Princeton building had been used by the school, but also by other businesses. Parking became a problem as did sharing the space

⁸⁷ Goss interview, March 2002.

with other businesses. Clark and Goss felt that by moving to a new location, they could better meet the needs of the students and their parents, and would not have to worry about available space as the school population continued to grow. The building in Kingston is an historical white colonial home that is used solely for The New School group classes and private lessons. Currently, the rooms in the Kingston building have been transformed into private studios. There are six private studios and one large performance room where group lessons are held.

The building is a lovely rambling colonial house, white, surrounded by broad lawns and fields. At one time it was an inn, where General George Washington and his fellow officers are said to have dined. Now it is filled with piano studios, video equipment, marker boards, fluorescent lighting, a waiting room with drinking fountain, and the sounds of music—not to mention the comings and goings of some 200 piano pupils (mostly children), and a staff of maybe fifteen teachers and administrators. By any measure, the non-profit New School for Music Study has been one of the mainstays of progressive, child-centered American piano teaching since the school's inception...⁸⁸

The New School became a private piano institution allowing pedagogy students to hone their skills at teaching while providing piano lessons to community members. The school also became a type of laboratory where new piano teaching materials were used and analyzed for effectiveness.⁸⁹

The New School Certificate Program

The New School Certificate Program began in 1960 and continued until 1982. When the program began, it was populated by graduate students wanting to improve their

⁸⁸ P.K. Mose, "A New Piano School Turns Thirty," *The Piano Quarterly* 39 n. 154, 1991: 23.

⁸⁹ Kern, *Frances Clark* 237.

teaching skills. Clark and Goss advertised for the program nationally at their summer conferences, through brochures, magazine articles, and direct mail. Goss was also in charge of writing a quarterly newsletter from The New School, which comprised updates about the progress of the school and descriptions of upcoming events.

In the early years, as many as ten or fifteen pedagogy students might be enrolled in the two-year program. Occasionally a student was invited to stay for a third year with expanded teaching responsibilities. Pedagogy students did not receive scholarships to attend The New School, but received tuition deferments in exchange for their teaching.

It was sort of a “pay as you go” program. What the pedagogy students did for us was obtain the tuition for the school. That’s how a pedagogy program really works in the ideal. The pedagogy students receive teaching instruction and the school receives the income from the trainees’ teaching.⁹⁰

Students in the program were required to maintain their performance skills as well as teach private and group piano lessons. The initial faculty members at The New School taught the private lessons: Clark, Goss, David Kraehenbuehl, Elvina Truman (Pearce), Doris Martin (Colton), Larry Lemmel, Martha Braden, Sanford Jones, Phyllis Rappeport, and Joyce Mekeel. All the faculty members taught in every area of pedagogy, private and group lessons, and private pedagogy students’ private performance studies. Coursework included principles of piano pedagogy with emphases in group teaching techniques, private teaching techniques, the survey of teaching materials, and literature and style.

⁹⁰ Goss interview, March 2002.

Pedagogy students were involved in a full-time curriculum that included coursework, study, private piano lessons, piano practice, repertoire classes, lesson planning, and teaching. When Clark and Goss first began teaching, there were no textbooks on pedagogy. Instead, Frances Clark discussed the work of philosophers, psychologists, and educational theorists in her discussions of piano teaching. The writings of Socrates, Plato's *Republic*, Marcus Quintilian's *Institutio oratoria*, John Amos Comenius' *The Great Didactic*, Jacques Rousseau's *Émile De l'Éducation*, William James' *The Principles of Psychology*, John Dewey's *Art as Experience*, Alfred North Whitehead's *The Aims of Education*, Maria Montessori's *Education for a New World*, Jean Piaget's four developmental stages of learning, and Jerome Bruner's idea of a spiral curriculum in education in his *Toward a Theory of Instruction* all were a part of her wide ranging world view. Because Clark and Goss had established a library in The New School, pedagogy students could borrow and study passages from those books.⁹¹

Clark discussed philosophical ideas with her pedagogy interns, explaining that all piano teaching could be divided into two sections: how to teach and what to teach. Students learned about "The Teaching/Learning Process" and that ideas on teaching successfully could be transferred to any subject area. Clark stated that, "Above all, a teacher is someone who organizes," meaning that teachers organize student experiences, a student's mind, and build a network of ideas so students may grow and think.⁹² During the Keynote Address at The National Conference on Piano Pedagogy in 1990, Clark stated the following: "We test the student's understanding, not by what he says he

⁹¹ Goss interview, March 2002.

⁹² Ted Cooper, personal interview, 9 October 2002.

understands, but by what he does with what he understands. And we test what the teacher has taught, not by what he says he has taught, but by what the student has learned."⁹³

It is uncertain whether Clark derived her ideas about effective teaching and learning from the thinkers she referenced, or whether she used their ideas to support her own formulations about teaching and learning. One thing is certain: the pedagogy interns who discussed their studies with Clark all stated that she made them think more deeply about their teaching. Having never studied philosophy, psychology, and learning principles in relation to teaching piano, her pedagogy interns found Clark's classes stimulating and exciting. Although The New School was not a degree granting institution, all pedagogy students received a Certificate of Professional Achievement.

Clark revised her ideas of what should be included in a pedagogy curriculum every year from 1960 until her death. Unfortunately, there is no written documented evidence of her early pedagogy curriculum. Her pedagogy curricula were unique for each class of pedagogy students that studied with her. There were, however, some requirements that did not change. Below is an example of what Clark expected all of her pedagogy students to participate in.

First year students were considered teaching interns. They observed a beginner's class, a repertoire class comprised of late elementary students, and a class of advanced students. They also assisted in one of the aforementioned classes and taught individual students of their own. All students met with a supervisor at weekly conferences before

⁹³ Frances Clark, "Frances Clark... In Thanksgiving," *American Music Teacher* 48 (August/September 1998): 27.

and after each group lesson. The first year of study included individual piano lessons for the interns, weekly seminars, conferences, and lectures on pedagogy and philosophy. In the second year, teaching fellows taught beginner classes of their own and they conducted conferences with the first year students. All levels of study involved guided teaching in both class and individual settings.⁹⁴

All pedagogy students studied private piano with master piano instructors. All students were responsible for learning the repertoire pieces they taught their students as well as their own repertoire pieces. Mini-recitals of the teaching repertoire were included throughout the fall semester and a half-recital of advanced repertoire at the intern's performance level was presented in the spring.⁹⁵

Participating in the pedagogy program at The New School was a cyclical process that began with the first year students observing the teaching of master teachers. After the pedagogy students observed, they participated in teaching community students by assisting teaching fellows and by teaching under the close supervision and guidance of superior teachers. As the interns earned more and more freedom as a teacher, they assumed more responsibility for their own teaching and began offering guidance to new and less-experienced interns.⁹⁶

Goss had stated, "We differ from most of the other piano-teacher training programs around in the depth and breadth of our teaching experience. We have much more supervised teaching because one learns by teaching, not by being talked at about

⁹⁴ Kern, *Frances Clark* 240.

⁹⁵ Kern, *Frances Clark* 240.

⁹⁶ Kern, *Frances Clark* 241.

teaching. The New School may look like a typical piano academy, but its outlook stems more from the liberal arts.”⁹⁷ The unique training at The New School helped mold many good teachers into excellent teachers because of the rigorous schedule Frances Clark implemented.

In a tribute to Frances Clark, Sam Holland described his pedagogy classes:

There were only two of us in my pedagogy class in 1975. What an incredible richness! Just two of us with Frances Clark all to ourselves! We often met around the picnic table outside The New School on sunny, fall afternoons—Frances, Jill, and me along with the greatest minds of all time. What we learned was so much more than what most would call pedagogy. And, yet it is the very heart of the subject. We didn’t read piano pedagogy books. We read Socrates. And then we learned how Socrates made us better piano teachers through good questioning technique. It changed our teaching that very afternoon! We didn’t read about music education. We read Comenius and learned that natural law tells us how to sequence materials in piano study. We didn’t read *Clavier* magazine. We read the parables of Jesus of Nazareth and learned the power of image, metaphor and above all, to put the lesson into terms that our student can understand. We read John Dewey and learned that telling somebody something does not mean we have taught it. Our teaching only becomes real when we create experience. We studied Whitehead and the “rhythm of education,” William James on the laws of habit, and much, much more. At the center of it all, we learned to study the child. And from that study, we learned that there is indeed music in every child. From Frances, we learned that “Those who can...teach. Those who can’t, go into some less significant line of work.”⁹⁸

Teaching through Technology

Clark and Goss began to see how beneficial it was to observe teaching through live demonstrations. They began to construct videotape teaching demonstrations for the purpose of showing how to most effectively use the methods developed at The New

⁹⁷ Mose 26.

⁹⁸ Richard Chronister, ed., “Were You There When Frances Clark Made History?” *Keyboard Companion* 9 (Autumn 1998): 16-22.

School and the teaching materials from *The Frances Clark Library*. They created six one-hour videotapes to document students of various ages using the series in private and group settings. These tapes soon spread to other pedagogy programs in various colleges around the country, and were used by piano teacher associations and at workshops nationwide.

The Joint Program between Westminster Choir College and The New School

There was no connection between Westminster Choir College and The New School for Music Study until 1982, when Phyllis Lehrer, a new member of the faculty at Westminster, asked Clark and Goss to participate in a joint program in piano pedagogy.

From 1982-1999, The New School and Westminster Choir College, now part of Rider University, offered a joint two-year master's degree program in piano pedagogy. The pedagogy students earned degrees while teaching private and group piano lessons at The New School.⁹⁹ Beginning in 1983, the pedagogy students at The New School had the option to receive college credit through Westminster. Pedagogy students could elect either the degree program at Westminster or the certificate program through The New School.

It was a program in which master's degree students at Westminster College were getting a degree spread over two years in performance with no reduction in performing standards or recital standards and at the same time, getting a full component of a master's degree in pedagogy. This began soon after Westminster was granted the rights to offer a pedagogy degree. Phyllis Lehrer who was head of the piano department at Westminster Choir College knew of our work at Westminster from 1955-1960 and persuaded Westminster that we should arrange this joint program in which the student would complete the core curriculum including piano studies at Westminster Choir College with Choir College

⁹⁹ K. Kevorkian, "Teaching and Learning Music," *Keyboard* 14 (June 1988): 58.

faculty but complete everything else related to the pedagogy component at The New School.¹⁰⁰

Current Study Plans and Programs at The New School

There are three main departments in The New School: Elementary, Intermediate, and Adult. Students in the Elementary Department receive a one-hour group lesson and a half-hour private lesson each week. The group lessons are devoted to developing complete musicianship, teaching students to become fluent readers, developing a strong sense of rhythm, and building a solid technical foundation. Improvising, composing, learning efficient practice skills, and performing music in a wide variety of styles are also part of the curriculum. The private lesson focuses on individual progress and the development of technical skills, musicianship, and expressive performance.

Students in the Intermediate Department participate in a 45- or 60-minute private lesson each week, with a repertoire class every other week. In the private lesson, students continue the development of their technical and musical skills and learn piano literature from all periods of the musical heritage. The repertoire class allows students to perform for one another and the teacher. This atmosphere allows students to sharpen their critical skills and exposes them to more music than a typical student could study and perform. Students in this repertoire class also increase their understanding of theory and music history while gaining experience in composing and exploring the rich ensemble literature.

In the Adult Department, students study privately with a curriculum planned to meet their interests and abilities. A small, informal group session is available four times

¹⁰⁰ Goss interview, March 2002.

a year and provides adults the opportunity to play for one another and their families and friends. These sessions are facilitated by a faculty member, and the classes are treated much like a master class, where comments are provided after each performance from the faculty member and fellow performers.

For accelerated students in junior and senior high, The New School offers a Program for Excellence in Piano Study (PEPS). This program includes a 60-minute private lesson each week plus a 60-minute repertoire class every other week. The director of PEPS conducts a weekly repertoire class alternating each week between junior and senior high students. The group classes enrich students' knowledge of music theory and music history while enhancing performance and critical listening skills. Students in this program perform regularly and participate in local and state festivals.¹⁰¹

In addition to attending private and group lessons, students in the PEPS program are paired together at the beginning of the school year and are scheduled periodically throughout the year to participate in a "duo lesson" with their fellow classmate and the director of PEPS. The director teaches the "team" in the presence of their regular private teachers. The purpose is for the students to perform ensemble music together, work on technique, perform for each other, and provide verbal critiques of each piece of music reviewed in the lesson. This is also valuable time for the regular teachers of these students, as they are able to ask the director questions related to their student.¹⁰²

¹⁰¹ Frances Clark, "The New School for Music Study," <http://www.francesclarkcenter.org/school.html>.

¹⁰² Goss interview, March 2002.

Staff Members and Positions at The New School

All of the staff members, with few exceptions, are graduates of The New School training program or have completed their pedagogy training with a New School graduate or associate.¹⁰³ They are involved in teaching group and private piano lessons, but also have administrative duties, filling the roles of Administrative Director, Admissions Director, and Special Projects Director. The New School has also hired a Business Manager whose job is solely to manage the financial aspects of the school.

The staff members at The New School are encouraged to incorporate their own teaching styles during their lessons. All instructors use Clark's *The Music Tree* series to teach beginning pianists. This series focuses on the child's innate musical knowledge and builds the musical vocabulary by incrementally teaching one concept at a time, reinforcing concepts through every new musical experience.

All students in the New School receive a balanced array of musical experiences by performing traditional works of the Baroque, Classical, nineteenth century, and Contemporary periods, including twentieth century American works commissioned by Clark and Goss. These pieces are sequenced into six levels of the core curriculum in *The Frances Clark Library*.

The Audition Process at The New School

Every new student (beginner or transfer) who applies to The New School is auditioned by the Director of Admissions. The school is always full and, except for new

¹⁰³ Kern, *Frances Clark* 239.

beginners who are accepted each year, new students (regardless of skill level) are placed on a waiting list until space is available.

During the audition, the director interviews each new beginner and determines whether the student is physically, behaviorally, muscularly, and intellectually ready for music study. The director engages the student in rhythmic clapping exercises and call-and-response singing, and gives the student a mini-private lesson covering basic skills like high and low on the piano, and finding groups of two or three black keys on the keyboard. If students are mentally and physically ready and have the desire to study piano, they are placed in the order they applied. There is a conscious attempt not to screen for “talent,” because Clark and Goss wanted to create a research institute that incorporated a broad spectrum of student abilities including teaching students with special needs.

Piano Student Requirements and Performance Opportunities at The New School

The teachers at The New School believe that a relationship between the student, parent, and teacher is necessary for a student to be successful in music study. At the beginning of the fall term, The New School hosts an open house where teachers meet with students and parents to discuss the calendar year, practice expectations, school policies, attendance requirements, group and private lesson schedules, music options, and payment plans.

Students begin studying piano with a specific weekly assignment sheet as well as a practice step outline. All students are required to regularly attend lessons and to practice. Quite often after a private lesson, teachers will discuss the nature of the private

lesson and offer advice to parents to facilitate the practice habits at home. Students document the time they spend practicing each day on an assignment sheet.

Throughout the calendar year, there are numerous performance opportunities at The New School. Students that participate and perform regularly in the group repertoire classes are allowed to perform in the spring and holiday recital series, which parents are invited to attend. Students also participate in Friday night recitals for small groups and are encouraged to bring their family and friends to these recitals.

Throughout the year, students in the repertoire classes are encouraged to audition for local and state festivals, where the reward is typically a performance opportunity. Although there are no organized performances elsewhere in the community, students are asked to perform occasionally at retirement homes and in churches. Because The New School has a fine reputation in the surrounding community, its students are often invited to perform at special events like the celebration of the 150th Anniversary of Steinway & Sons, sponsored by The Kimmel Center for the Performing Arts in Philadelphia and Jacobs Music Company.¹⁰⁴

The Post-Graduate Piano Pedagogy Fellowship

In 2002, The New School for Music Study created a post-graduate piano pedagogy fellowship for an outstanding master's or doctoral candidate interested in developing their teaching expertise. Fellowship holders teach up to fifteen hours of private lessons each week; are observed frequently by other faculty members of the school, who give one-on-one feedback; work with an assigned personal pedagogy

¹⁰⁴ The Kimmel Center for the Performing Arts, *The Kimmel Center & Jacobs Music Celebrate 150 Years of Steinway* (Philadelphia, PA, 2002) 1.

mentor; observe and assist with different group classes, and teach with Marvin Blickenstaff in the PEPS program. The fellowship recipient also participates in all staff meetings, in two week-long residencies with outside colleagues, and in a variety of one-day Pedagogy Forums with visiting experts from outside the school.

The Frances Clark Center for Keyboard Pedagogy and The New School for Music Study

The New School for Music Study continues to be a community music school and teacher training center. It is currently a division of The Frances Clark Center for Keyboard Pedagogy, which was established in 1999 as a non-profit corporation for the purpose of researching all aspects of keyboard pedagogy and disseminating the findings to the broadest possible community of independent and institutional keyboard educators. The goal of the center is to investigate such questions as:

1. Why do some students succeed at music study while others fail?
2. What kinds of piano study curricula are most effective and why?
3. What makes for wellness in piano study?
4. What is the relationship between piano study and music in early childhood?
5. What are the components of an ideal piano pedagogy curriculum?
6. What are the future trends in technology and its application to music study?

The New School for Music Study is the nation's only independent research center devoted exclusively to keyboard teaching and teacher education. The New School serves as the laboratory school for the Center, and the Center's Board of Trustees act as consultants to the School's faculty and to colleges and universities nationwide. According to the print and online materials of The New School for Music Study,

As a leading center in piano education, The New School has designed an approach that combines the best of traditional methods with the latest thinking and techniques in music education, a creative approach that helps all students realize their greatest potential for personal and musical growth. The New School has served as the model for college and university pedagogy departments across the country, and the piano study materials developed at the school have achieved international recognition.

The philosophy of the school is that there is music in every child and that all children can become happier, more confident, and more creative human beings by being involved in music. The goal is to provide a warm and supportive environment in which children can explore the heritage of the past, but also the lively world of today through art music, international folk music, and a wide variety of popular idioms.

CHAPTER FOUR

THE DEVELOPMENT OF *THE MUSIC TREE* FROM *THE FRANCES CLARK LIBRARY FOR PIANO STUDENTS*

Introduction

Frances Clark said that all new ideas can be traced through history to earlier ideas. She explained that many people credited her with the idea for off-staff notation, not recognizing that the earliest written music had no staff. Yet Clark was the first to use off-staff notation in a twentieth century piano method. This chapter will describe Clark's earliest music books and briefly summarize the gradual evolution of what is known today as *The Music Tree*.

The History and Evolution of the Elementary Series of *The Frances Clark Library for Piano Students*

The first elementary series in *The Frances Clark Library for Piano Students* was developed in the early 1950s and was first published in 1955. The books in the earliest series were: *Time to Begin*, *Write and Play Time* (Parts A and B), *Tune Time* (Parts A and B) and *Technic Time* (Parts A and B).¹⁰⁵ The textbook of this edition, *Write and Play Time*, contained the basic reading, rhythm, theory, and notational elements that prepared students to understand the music in *Tune Time*. *Technic Time* presented short etudes that prepared students with the technical facility to master the pieces found within the *Tune*

¹⁰⁵ "The American Beginning Piano Method: Foreword, Checklist, Reviews of The Music Tree and The Robert Pace Materials," *The Piano Quarterly*, vol. 31, n122, 1983: 15+.

Time books. With this early series, students used all three Part A books simultaneously, followed by the use of the three Part B books.¹⁰⁶

In *Write and Play Time A* and *B*, each unit was organized into four parts. In the “*Discoveries*” section, students learned new concepts, signs, sounds, and skills. In the “*Playing*” section, students played new pieces of music that had the “new discovery concept” in them. In the “*Writing*” section, students completed written exercises using the “new discoveries.” Finally, the “*Quiz*” provided a write-and-play test composed of eight measures of music containing the “discoveries” from that unit. There were also several prompting directions and questions that required students to analyze the music. Such directions and questions included, “Mark the 6ths. Write the fingering. Circle the RH melody in measures 1 and 2. In which measures is it repeated? How many times did you hear this rhythm?”¹⁰⁷ Through this kind of questioning, teachers could assess whether students were able to answer questions correctly regarding the new “discoveries,” and whether they were ready to progress.

Also included were two cartoon characters called Chip and Bobo. Chip was, and continues to be, a chipmunk with large eyes whose purpose is to serve as a visual reminder for students to “look” at a new sign in the music. Bobo was, and continues to be, a dog with large ears whose purpose is to serve as a visual reminder for students to “listen” for a new sound in the music. Together, these characters help to focus the student’s attention to the printed score through prompting questions and by offering

¹⁰⁶ Kern, *Frances Clark* 134.

¹⁰⁷ Frances Clark and Louise Goss, *Write and Play Time: Part B* (New Jersey: Summy-Birchard Music, 1957) 13.

practice step suggestions.¹⁰⁸ In the preface to *Write and Play Time B*, Clark described the purpose of Chip and Bobo as it related to the name of the series, *The Look and Listen Books*: “Chip and Bobo represent the student’s eyes and the student’s ears, so that the series comes to life as the *Look and Listen Books*.”¹⁰⁹ Clark wrote that, “Through the use of Chip and Bobo the emphasis is placed on the student’s discovering, rather than the teacher’s telling; and on self-criticism, rather than teacher-criticism.”¹¹⁰ In the first edition, music was composed by Sarah Louise Dittenhaver and Marion McArtor, but in the revised editions, John La Montaine collaborated with Clark and Goss to create the music in *Write and Play Time* and *Tune Time*. Louise Goss and Marion McArtor created the miniature studies in *Technic Time*.¹¹¹

In 1983, Clark and Goss responded to a review of the elementary series and stated that the series was unique in two ways. First, the student used three books at a time: *Write and Play Time* served as the textbook, *Tune Time* as the music book, and *Technic Time* as the book of miniature technical etudes. Second, the beginning book, then, as now, called *Time to Begin*, was unique because of its historical approach to learning to read pitch notation, starting with off-staff notation, then a partial staff, and finally the grand staff.

This off-staff introduction made it possible for students to spend the early weeks of their beginning study playing music that ranged over the entire keyboard while also developing physical freedom and balance at the keyboard from the start. More important

¹⁰⁸ Kern, *Frances Clark* 135.

¹⁰⁹ Frances Clark and Louise Goss, *Write and Play Time Part B* (Evanston, IL: Summy-Birchard Co., 1959) preface.

¹¹⁰ Clark and Goss, *Write and Play Time Part B*, preface.

¹¹¹ Kern, *Frances Clark* 136.

is the fact that young students began piano study sequentially. Learning the structure of the piano keyboard, learning to read music notation, and learning to control and coordinate the hands and fingers were approached separately. Reading on the grand staff was delayed until students possessed a strong sense of rhythm, good ears, the fundamentals of well-developed technique, knowledge of rudimentary theory, and recognition of the most basic music symbols. Moreover, by playing on the groups of black keys and later on the white-key clusters, students actually experienced music in most major and many minor keys. All of this was learned before starting to read on the grand staff.¹¹²

The Primer	First Year of Study	Second Year of Study
Time to Begin	Write and Play Time Part A Tune Time Part A Technic Time Part A	Write and Play Time Part B Tune Time Part B Technic Time Part B

Figure 2. Outline of the 1955 version of the elementary textbooks and activities books from *The Frances Clark Library for Piano Students* to be used in the first two years of piano study

In the development and revisions of *Time to Begin*, a consistently applied guiding principle was that, “students learn on the basis of what they already know, by using what they have already learned to discover something new.”¹¹³ But there were pedagogical improvements and developments in the quality of repertoire in each subsequent revision.

Time to Begin was first revised in 1960. In this edition, Clark had students begin reading a simplified notation that reduced the musical picture to its barest essentials. To this picture, the details of staff notation were gradually added until, at the end of the first

¹¹² “The American Beginning Piano Method” 26.

¹¹³ Clark, Goss, and Holland, *A Handbook for Teachers* 7.

book, the student was capable of reading at sight, (and with rhythmic security), music written on the grand staff. The “*Discoveries*” in *Time to Begin* included: quarter note, half note, dotted half note, whole note, barlines, time signatures, dynamic markings of *piano* and *forte*, slur, *8va*, and intervals of the 2nd, 3rd, 4th, and 5th. Finally, treble clef, bass clef, and the grand staff were presented.¹¹⁴

In 1962, the *Look and Listen* books (Parts A, B, C, and D) were created to replace *Write and Play Time*, *Tune Time*, and *Technic Time* (Parts A, B, C, and D). The new *Look and Listen* books included discoveries from the former *Write and Play Time*, pieces from *Tune Time*, and etudes from *Technic Time*. Clark felt that it would be easier for students to use one complete book of discoveries, reinforcing pieces, and technical etudes instead of three separate books like before. In the *Look and Listen* books, every area was further developed (discovery pieces, repertoire, technique, practice skills, reading, rhythm, theory, and sight-playing). Clark explained in the preface of *Look and Listen Part A* that each unit represented one week of study for the average student. Each unit was divided into two parts: “*Discoveries*,” which were to be presented and worked through during the lesson and assigned for practice at home; and “*Using What You Have Discovered*,” reinforcing practice pieces using the same musical concept presented in the “*Discoveries*,” which the student was to work out on his own. Also included in this revision were preparatory steps and questions to direct the student’s attention to the formal plan, musical meaning, and technical demands of each piece so he could develop good practice habits at home. For instance, “Are the two lines exactly the same? On

¹¹⁴ Frances Clark and Louise Goss, *Look and Listen Part A* (Miami: Summy-Birchard Inc., 1962) 3.

which landmark do you begin with LH? Before playing, point to the notes and count.”¹¹⁵

Clark also changed the approach to counting rhythms in this edition. Instead of counting a rhythm for its position in a measure, Clark had students count each symbol for its own value. For example, “For each quarter note, say 1. For each half note, say 1-2. For each dotted half note, say 1-2-3. For each whole note, say 1-2-3-4.”¹¹⁶ Clark also included a dictionary of musical symbols at the end of each book so students could reference the meanings of musical signs and symbols. To help students see the new sign in a piece of music, the cartoon character “Chip” pointed to the symbol in the music with an instruction to the student to “Look it up!”¹¹⁷ In this edition, there were fewer words on each page and those used were chosen more carefully for maximum value. The follow-through of each new concept was strengthened by having the presentation unified in one book and by simplifying the organization within units.¹¹⁸ Clark said, “Perhaps the greatest improvement in this edition was the way in which each new discovery was systematically followed through from its first presentation until the very end of the series.”¹¹⁹

The Primer	First Year	First Year	Second Year	Second Year
Time to Begin	Look and Listen Part A	Look and Listen Part B	Look and Listen Part C	Look and Listen Part D

Figure 3. Outline of the 1960 revision of *Time to Begin* and the 1962 revision of *Write and Play Time*, *Tune Time*, and *Technic Time* which were combined to form one complete lesson book called *Look and Listen*

¹¹⁵ Clark and Goss, *Look and Listen Part A* 7.

¹¹⁶ Clark and Goss, *Look and Listen Part A* 6.

¹¹⁷ Clark and Goss, *Look and Listen Part A* 2.

¹¹⁸ Kern, *Frances Clark* 137.

¹¹⁹ “The American Beginning Piano Method” 26.

In order to provide sufficient supplementary material including written drills and creative activities, in 1962 Clark and Goss developed four supplementary books corresponding exactly with the units in the *Look and Listen* books. Called *Pencil Play* (Parts A, B, C, and D), these books provided more games, drills, and creative activities to reinforce students' understanding of each new discovery. These books provided reinforcing supplementary activities for the new notes, intervals, rhythms, musical signs, and music theory concepts presented in the *Look and Listen* books.

These drills and activities were to develop three areas of musicianship including note-reading, rhythm-reading, and musical understanding. *Pencil Play A* focused on developing note-reading and rhythm-reading skills by providing a variety of drills in identifying notes on the staff and keyboard, interval-reading, and rhythm. *Pencil Play B* developed musical understanding through activities such as transposition and accompanying melodies. *Pencil Play C* presented exercises for simple formal analysis. *Pencil Play D* developed students' musical ideas through composing and improvising assignments.¹²⁰

To provide even more reading experiences with each new discovery, Clark commissioned music by Jon George, Louise Goss, and Lynn Freeman Olson and designed another companion set of supplementary literature in 1969 called *Look and Listen Readers* (Parts A, B, C, and D).¹²¹ Ultimately, early elementary students who used the basic text as well as each of the supplementary books could progress through thirteen

¹²⁰ Frances Clark, Louise Goss, and David Kraehenbuehl, *Pencil Play Part A* (Miami: Summy-Birchard Inc., 1962) preface.

¹²¹ Frances Clark, *Look and Listen Reader Part A* (Miami: Summy-Birchard Inc., 1969) 1.

books, using *Time to Begin* by itself and then three books at a time, *Look and Listen*, *Pencil Play*, and *Look and Listen Reader*.¹²²

The Primer (to be used in one semester)	First Year (first half of the first year of piano study)	First Year (second half of the first year of piano study)	Second Year (first half of the second year of piano study)	Second Year (second half of the second year of piano study)
Time to Begin	Look and Listen Part A Pencil Play Part A Look and Listen Reader Part A	Look and Listen Part B Pencil Play Part B Look and Listen Reader Part B	Look and Listen Part C Pencil Play Part C Look and Listen Reader Part C	Look and Listen Part D Pencil Play Part D Look and Listen Reader Part D

Figure 4. Outline of the thirteen books of the elementary series of *The Frances Clark Library for Piano Students* in 1969

As soon as the *Look and Listen*, *Pencil Play*, and *Look and Listen Reader* books had been completed, Clark and Goss again rethought the organization of the material in the elementary series. They believed that instead of having the *Pencil Play* and *Look and Listen Reader* books as supplementary materials, they should become part of the core material within the *Look and Listen*. Clark and Goss felt that they needed to combine all the material from the *Look and Listen*, *Pencil Play*, and *Look and Listen Reader* books so that all new discoveries and reinforcing music were included in one unit of study. In 1973 Clark and Goss created a new series entitled *The Music Tree*. What they had created was an elementary series in which students needed only one book at a time. Each unit within each of *The Music Tree* books contained all the areas a student needed: discoveries, presented and explained through short pieces of music; longer repertoire in

¹²² “The American Beginning Piano Method” 26

which to experience those discoveries in a wide variety of musical contexts; extensive technical warm-ups for the development of facility and coordination; rhythm tapping exercises; theory activities such as melodies to accompany and transpose; improvising and composing assignments; and written work. In this edition, there was more music and many more activities than had been contained in the thirteen previous books.

One concept that remained the same throughout both editions was the basic learning sequence and the intervallic reading approach. The pedagogical approaches to teaching reading, rhythm, theory, and technique remained unchanged, and the principles of follow-through and reinforcement were carried from the beginning to the end of the series in a methodical manner.¹²³ The name *The Music Tree* implied gradual growth, change, deep roots and branches—all the characteristics of a growing tree.¹²⁴

The Primer	First Year	Second Year	Second Year
Time to Begin	The Music Tree Part A	The Music Tree Part B	The Music Tree Part C

Figure 5. Outline of the 1973 revision of *Look and Listen*, *Pencil Play*, and *Look and Listen Reader* books called *The Music Tree*

Twenty years passed and *The Music Tree* continued to be a staple product for piano education. But in 1993, Clark and Goss again felt it was necessary to revise their elementary series. The new edition retained the main ideas of the former version while adding significant discoveries since its original publication. More folk songs, pop music, and rock tunes appeared in this edition. Technology enabled Clark and Goss to create digitally mastered cassettes, CDs, and General Midi Disks (floppy disks) to accompany

¹²³ “The American Beginning Piano Method” 26.

¹²⁴ Kern *Frances Clark* 138.

the texts. By incorporating technology, students could practice their pieces at home with recorded accompaniments. Each piece was recorded in two formats: the full version (solo and accompaniment), to be used as a performance model, and the accompaniment alone, to be used for repeated ensemble experience in home practice. Each of the accompaniment tracks was created by Sam Holland using classical, jazz, blues, and rock styles. The digitally mastered accompaniments were meant to be used during private lessons, for home practice, or in recitals.¹²⁵ Regarding technique, each unit had an expanded program to develop finger independence, facility, and tonal control. Also included in each unit were guided steps to composing so students could use the new discoveries to create their own pieces of music.

The primer book, *Time to Begin*, was considered complete within itself. There were no other books associated with it. Within *The Music Tree*, each textbook in this new edition now had a correlated workbook that reinforced all discoveries in the corresponding text. The thought behind having a textbook and workbook used together was to provide a comprehensive plan for musical growth at the piano. The textbooks contained discovery and repertoire pieces, technique patterns, and practice skills and the workbooks contained reading, rhythm, theory, and sight-playing excerpts.¹²⁶ It is uncertain why Clark and Goss decided to change the format of the 1973 edition of *The Music Tree* from one book and divide the material into two books in the 1993 edition. Of

¹²⁵ Frances Clark, *Library for Piano Students Source Book* (Miami, Florida: Warner Brothers Publications, 1997) 48.

¹²⁶ *Library for Piano Students Source Book*, 48.

course, these and other decisions about the design and organization of the text may have been influenced by the publisher's recommendations.

The Primer (first semester of study)	First Year (second semester of the first year)	Second Year (first semester of the second year)	Second Year (second semester of the second year)
Time to Begin	The Music Tree Part A	The Music Tree Part B	The Music Tree Part C
	The Music Tree Workbook Part A	The Music Tree Workbook Part B	The Music Tree Workbook Part C
Digitally mastered Cassette, Midi Disk, and CD available	Digitally mastered Cassette, Midi Disk, and CD available	Digitally mastered Cassette, Midi Disk, and CD available	Digitally mastered Cassette, Midi Disk, and CD available

Figure 6. Outline of the 1993 revision of *The Music Tree* with added workbooks and audio aids

Clark and Goss also developed *A Teacher's Handbook for Time to Begin* and a separate one for *The Music Tree, Parts A, B, and C*.¹²⁷ Within the teacher's handbooks, guidance and teaching suggestions were provided, unit-by-unit. The contents included an introduction to the basic philosophy of education at the piano—that successful piano students are the ones who develop from the beginning as complete, well-rounded musicians. Other chapters included “How Students Learn,” “Reading,” “Rhythm,” and “Technical Warm-Ups.”¹²⁸

Beginning in 2000, the latest version of the elementary series of *The Frances Clark Library* was created. Warner Brothers had approached Clark and Goss and asked if they would consider revising the materials again because the leveling in *The Music Tree A, B, and C* was not compatible with leveling in other methods and materials. In the

¹²⁷ *Library for Piano Students Source Book*, 4.

¹²⁸ *Library for Piano Students Source Book*, 48.

2000 edition, *Time to Begin* and *The Music Tree Part 1* are intended for the first year of piano study and *The Music Tree 2a* (the old B) and *The Music Tree 2b* (the old C) are intended for the second year of study. With this new revision, Clark, Goss, and Holland also created a new *Time to Begin Activities* book to be used with the *Time to Begin* textbook.

In the preface to *The Music Tree*, Clark, Goss, and Holland state,

We are proud to present this latest revision of *The Music Tree*, the most carefully researched and laboratory-tested series for elementary piano students available. This edition combines the best of the old and the new—a natural, child-oriented sequence of learning experiences that has always been the hallmark of Frances Clark materials, combined with new music of unprecedented variety and appeal. Great pedagogy and great music—a winning combination!¹²⁹

They continued by outlining the eight books to be used in sequence (a textbook and activities book for each level).

The Primer	First Year	Second Year	Second Year
Time to Begin	The Music Tree Part 1 (formally A)	The Music Tree Part 2A (formerly B)	The Music Tree Part 2B (formerly C)
Time to Begin Activities	The Music Tree Activities Part 1	The Music Tree Activities Part 2A	The Music Tree Activities Part 2B
CD, GM Disk	CD, GM Disk	CD, GM Disk	CD, GM Disk

Figure 7. Outline of the 2000 revision of *The Music Tree* textbooks, activities books, and audio aids to be used in the first two years of piano study

Although Clark passed away in 1998 and this series was not published until 2000, she was intricately involved with the latest revision process of *The Music Tree* series.

¹²⁹ Frances Clark, Louise Goss, and Sam Holland, *The Music Tree Part 2b* (Miami, FL: Warner Brothers Publications, 2000) preface.

The authors stated, “Used together, these companion volumes provide a comprehensive plan for musical growth at the piano and prepare for the early intermediate materials that follow at Level 3.... These are among the last materials on which Frances Clark was able to work personally, and it is to her memory that the books are lovingly dedicated.”¹³⁰

Currently Warner Brothers owns all the copyrights to *The Frances Clark Library*. In addition to publishing and distributing the most recent edition of *The Music Tree* textbooks, activities, CDs, and MIDI disks, they still distribute some of the most popular past editions of books including: *Technic Time Part A*, *Write and Play Time Part B*; *Tune Time Part B*; *Look and Listen Part A*; *Pencil Play Parts A, B, and C*; *Look and Listen Reader Parts A and B*; the 1973 edition of *The Music Tree Parts A, B, and C*; and the 1976 edition of *Playtime Part A*. The reason for publishing these older editions, according to Goss, was because many teachers still found value in those particular books and continued to use them for sight-playing or for supplemental literature for beginning students.

The Early Intermediate Series of *The Frances Clark Library*

After students had completed the elementary series of *The Frances Clark Library*, the next books in their music progression were from the intermediate series of the library called “The Six Level Core Curriculum.” In this series, students progressed through six levels (years) of standard literature, technique, theory, and supplementary solos and duets. After completing the six “core” levels, students would be technically prepared for early advanced piano literature.

¹³⁰ Clark, Goss, and Holland, *The Music Tree 2b* preface.

The following chart illustrates the first two levels that Clark considered “early intermediate” levels.

	Literature	Technic	Theory	Collections of Solos	Collections of Duets
Level 1	Piano Literature 1 Contemporary Piano Literature 1 Minor Masters 1	Piano Technic 1 Musical Fingers 1 Piano Etudes 1	Keyboard Theory 1	Themes from Masterworks 1 Supplementary Solos 1 Folksongs Revisited	Two at One Piano Book 2
Level 2	Piano Literature 2 Contemporary Piano Literature 2 Minor Masters 2 I Remember Gurlitt 1	Piano Technic 2 Musical Fingers 2 Piano Etudes 2	Keyboard Theory 2	Themes from Masterworks 2 Supplementary Solos 2 Sounds of Jazz 1 Penguin Parade	Two at One Piano Book 3 Couples Only

Figure 8. Outline of the first two levels of the intermediate series of *The Frances Clark Library*

Before Frances died, she, Goss, and Holland discussed the possibility of revising the first two levels of the “core curriculum.” They believed that after two full years of piano study in *The Music Tree*, a student still needed guidance through a sequential textbook and workbook. They decided to create entirely new textbooks, activities, and literature books for the first two levels of the intermediate “core curriculum.” Because the format of the new textbooks and activities books were just like *The Music Tree*, they

decided to use the same name and call the new books *The Music Tree Level 3* and the *Music Tree Level 4* (indicating the third and fourth year of piano study). In 2001, *The Music Tree Level 3* was released and in 2002, *The Music Tree Level 4* was published.¹³¹

The early-intermediate series of *The Frances Clark Library* (*The Music Tree Levels 3 and 4*), now contains five correlated books to be used together including: *The Music Tree Parts 3 and 4*, *The Music Tree Activities Parts 3 and 4*, *The Music Tree Keyboard Literature Parts 3 and 4*, *The Music Tree Students' Choice Parts 3 and 4*, and *The Music Tree Keyboard Technic Parts 3 and 4*.

Goss and Holland used Frances' ideas and created brand new textbooks and activities books for *The Music Tree Parts 3 and 4*. The new *Keyboard Literature* books were created by compiling the best pieces from the older *Piano Literature of the 17th, 18th, and 19th Centuries*, *Contemporary Piano Literature*, and by adding new repertoire. The new *Keyboard Technic* books were created by sorting through the three older technique books (*Piano Technic*, *Musical Fingers*, and *Piano Etudes*), and including only the best etudes and exercises from those collections. Finally, the *Students' Choice* books were revisions of the older *Supplementary Solos* series with the addition of many new pieces.¹³²

In the preface of *Library for Piano Students Source Book*, Clark described the Library:

The *Frances Clark Library for Piano Students* is just what its name implies—a library of music designed to cover every aspect of musical development at the piano from the first lesson to early advanced levels.

¹³¹ Goss interview, March 2002.

¹³² Goss interview, March 2002.

The goal of the Library is to prepare piano students musically, technically, and in theoretical understanding for the early advanced works of major composers.¹³³

The subsequent information is a summary of the leveling chart of *The Frances Clark Library*. A chart containing all of Clark's music publications is located below (with the exception of the adult method *Keyboard Musician*, intended for the older or adult beginner from the first lesson through the first two levels of the core curriculum; and *The Frances Clark Treasure of Sheet Music* which is a collection of seventy-five solos and ensembles from the elementary to early advanced level). There are two main divisions in the Library. *The Music Tree* is the elementary series containing eight books to form a comprehensive, step-by-step plan for musical growth at the keyboard, covering every phase of elementary musicianship. *Levels 1-6* form "The Six Level Core Curriculum" that take students from early intermediate to early advanced levels incorporating piano literature from the seventeenth, eighteenth, nineteenth, and twentieth centuries, as well as technique, theory, and supplementary collections of solos and duets.¹³⁴ Currently, *The Frances Clark Library* includes the following collections published by Warner Brothers:

¹³³ *Library for Piano Students Source Book*, 2.

¹³⁴ Frances Clark, Louise Goss, and Sam Holland, *The Music Tree: A Handbook for Teachers: Parts 2A and 2B* (Miami, FL: Warner Brothers Publications, 2000) back cover.

The Elementary Series in The Frances Clark Library

The Music Tree (for the young beginner)				Supplements to The Music Tree	
Level	Textbooks	Workbooks	Audio Aids	Collections of Solos	Collections of Duets
Primer	Time To Begin	TTB Activities	CD, GM Disk	Solo Flight	Side by Side (student & teacher)
1	Music Tree 1 (formerly A)	Activities 1	CD, GM Disk		Side by Side 1
2A	Music Tree 2A (formerly B)	Activities 2	CD, GM Disk	Four O'Clock Tunes	Side by Side 2A
2B	Music Tree 2B (formerly C)	Activities 2B	CD, GM Disk		Two at One Piano 1 (two students)

The Early Intermediate through Early Advanced Series in The Frances Clark Library

3	Music Tree 3	Activities 3	CD, GM Disk	Keyboard Literature 3 Students' Choice 3 Keyboard Technic 3	Two at One Piano, Book Two
4	Music Tree 4	Activities 4	CD, GM Disk	Keyboard Literature 4 Students' Choice 4 Keyboard Technic 4	Two at One Piano, Book Three (for two students)

The Six Levels (Core Curriculum)

Supplements To The Six Levels

Level	Literature	Technic	Theory	Collections of Solos	Collections of Duets
1	*The Music Tree Part 3 *Activities Part 3 *Keyboard Literature 3 Piano Literature 1 Contemporary Piano Literature 1 Minor Masters 1	*Keyboard Technic 3 Piano Technic 1 Musical Fingers 1 Piano Etudes 1	Keyboard Theory 1	*Students' Choice 3 Themes From Masterworks 1 Supplementary Solos 1 Folksongs Revisited	Two at One Piano Book 2 (for two students)
2	*The Music Tree Part 4 *Activities Part 4 *Keyboard Literature 4 Piano Literature 2 Contemporary Piano Literature 2 Minor Masters 2 I Remember Gurlitt 1	*Keyboard Technic 4 Piano Technic 2 Musical Fingers 2 Piano Etudes 2	Keyboard Theory 2	*Students' Choice 4 Themes From Masterworks 2 Supplementary Solos 2 Sounds of Jazz 1 Penguin Parade	Two at One Piano Book 3 (for two students) Couples Only (for two students)
3-4	Piano Literature 3-4a-4b Contemporary Piano Literature 3-4 Minor Masters 3 I Remember Gurlitt 2	Piano Technic 3 Piano Technic 4 Musical Fingers 3 Piano Etudes 3	Keyboard Theory 3 Keyboard Theory 4	Themes From Masterworks 3 Supplementary Solos 3-4 Riches of Rag Sounds of Jazz 2 Six Sketches Put On Your Dancing Shoes	
5-6	Piano Literature 5a-6a Piano Literature 5b and 6b Contemporary Piano Literature 5-6	Piano Technic 5 and 6 Musical Fingers 4 Piano Etudes 4	Keyboard Theory 5-6	Jazz & Blues 5-6	

Figure 9. Complete listing of all the materials in *The Frances Clark Library for Piano Students*

Summary

Frances Clark spent a lifetime developing piano materials that best exemplified what she felt were the essential components to a well-rounded piano education. Through each revision process of what became known as *The Music Tree*, Clark carefully re-examined her own beliefs in creating a structured sequence of learning, and modified her music books so that they contained the most applicable pieces that the student could easily master through guided instruction. Frances Clark's materials continue to be used today, and through those music books, her legacy as a piano pedagogue continues.

CHAPTER FIVE

PERSONAL REFLECTIONS ON FRANCES CLARK THROUGH HER MOST NOTABLE PEDAGOGY STUDENTS

Introduction

In this chapter I report on the reflections of thirteen of Frances Clark's most important pedagogy interns, who answered questions about Clark's influence in their lives, their own contributions to piano pedagogy, and their perceptions about Clark's continuing legacy. Information in this chapter was gathered from dissertations, published articles, written questionnaires, and personal interviews.

Because I relied primarily on the judgments of Louise Goss and Samuel Holland (two of Clark's protégés and two nationally respected pedagogues) in selecting the thirteen former interns who participated in the interviews, it is perhaps unsurprising that the information they provided includes mostly positive recollections of their experiences with Clark.

Goss first provided a list of all the pedagogy interns who had enrolled at The New School and their contact information. Consulting with Goss and Holland, I narrowed the list to former students who had made significant contributions to piano pedagogy. Some of the subjects of these interviews had started pedagogy programs at other universities, many had published materials related to pedagogy, and most were active teachers, performers, composers, or recording artists. At least one person was selected from each of the professions of college teaching, publishing, private studio teaching, composing, performing, and recording.

I solicited responses from the following former interns and others who had had close associations with them: Michelle Aalders-Moors, Doris Allen, Marvin Blickenstaff, Mary Bloom, Wendy Brooks Bachman, Martha Baker-Jordan, Valerie Cuppens Bates, Marcia Bender, Martha Braden, Marjore Chronister, Ted Cooper, Robin Garner, Georgann Gasaway, Mary Gae George, Amy Glennon-Watt, Louise Goss, Elmer Heerema, Martha Hilley, Monica Hochstedler, Sam Holland, Laura Izaguirre, Beverly Lapp, Phyllis Lehrer, Stephen McCurry, John T. O'Brien, Elvina Truman Pearce, James Schnars, and Cathy Smetana. I first contacted these potential participants by mail. Each received a packet containing a cover letter that described this project; a form soliciting their participation and consent to use their responses in the project; a form explaining the time frame and their options for responding; and an interview guide made up of twenty-two questions about recollections of their time spent with Clark.

Not all of those invited agreed to participate in the project. All those who did agree are included in this chapter. Those who agreed to participate were telephoned in order to establish personal contact and to answer any questions about the project.

In some instances, I was able to conduct live interviews with subjects (Louise Goss and Sam Holland). These subjects received their interview questions before the live interview. During the session, subjects spoke freely about the questions that pertained to their time spent with Clark while I tape recorded their responses. After those interviews, I transcribed the tape recordings verbatim, e-mailed the transcripts to the interviewees for clarification, and then used the final version of the transcript for this project.

In two other instances, a phone interview was conducted, during which I spoke directly with the interviewees and typed their responses while they spoke (John T. O'Brien and Martha Braden, who also submitted written documents). Again, after the phone interview, I e-mailed the interviewee what I had written during the interview so that they could provide any needed clarifications to the information that had been documented during the discussions. The final transcripts of those phone interviews were used for this project.

The other nine interviewees mailed their written responses to me. After writing their biographical sketches, I e-mailed each of them their section of information so they could verify the information contained in their section was accurate. The final transcripts of those written interviews were included in this project.

After I had written all the participants' biographical sketches, I sent the final drafts to them for confirmation, clarification, and revising. The revised versions of those sketches are included in this document.

Background

Among Clark's former students are college professors, clinicians, composers, performing artists, and successful independent studio teachers.¹³⁵ Clark inspired her students to think and question their teaching, to plan students' lessons far in advance, to teach music in interesting and creative ways, placing emphasis on musicality and tone production quality, and to maintain their own performance skills. Frances Clark viewed

¹³⁵ Kern, *Frances Clark* 9.

teaching music as a precise craft that required careful thought and planning and that led to successful accomplishment by every student.

This chapter creates a picture of Clark's influence as a studio teacher and as a pedagogy teacher. Her former students' perceptions of Clark's influence give a sense of her contributions to their lives and careers.

The printed interview guide that I sent to all participants included the following questions:

1. Please provide a resume that may be used to create a brief biographical sketch of your life.
2. What years were you associated with Frances Clark?
3. Describe your first encounter with Frances Clark?
4. What types of things occurred in your piano lessons with Clark?
5. How were you involved with The New School?
6. Describe Clark as a person:
 - a. Describe her demeanor.
 - b. What motivated Clark in her professional life?
 - c. Can you share any personal stories about your interaction with Clark?
7. Describe Clark as a pedagogy teacher:
 - a. What was Clark's most revealing trait?
 - b. How did she motivate students?
 - c. How did she approach teaching issues in pedagogy classes?
 - d. What types of subject materials were covered in pedagogy class?
 - e. What other objectives did Clark have for teaching pedagogy to her college students?
 - f. Was Clark's demeanor different with the children she taught in comparison with her pedagogy students?
8. Describe the following:
 - a. Clark's philosophy of music education
 - b. People and events that shaped her thoughts and actions
 - c. Clark's influence on you
 - d. Clark's influence on subsequent generations of piano teachers
9. What were Clark's strengths and weaknesses in:
 - a. Teaching piano?
 - b. Teaching piano pedagogy?
 - c. Administration?

10. What were the most important lessons you learned from Clark?
11. In your opinion, what were the significant strengths of your pedagogical studies at The New School?
12. In your opinion, what were the significant weaknesses of your pedagogical studies at The New School?
13. In your own words, please characterize Frances Clark as:
 - a. A teacher of children
 - b. A teacher of college pedagogy students
 - c. A teacher of teachers
14. Did you learn important lessons regarding any of the following?
 - a. Teaching musicianship
 - b. Teaching music reading
 - c. Technique and tone production
 - d. Musical interpretation
 - e. Pre-college piano curricula
 - f. Professionalism
15. What did you learn about teaching from Frances Clark?
16. How did studying with Frances Clark change your teaching?
17. Describe your teaching internship to the best of your ability. Include a general profile of teaching experiences, quality and nature of supervision, and the impact of that experience on your subsequent career.
18. What ideas did you take from Clark and expand into your own teaching?
19. Describe your own teaching career.
20. Describe your most significant contributions to the field of piano pedagogy.
21. How often do you think about Clark in your own teaching?
22. In your mind, how has Clark's legacy continued?

I asked the interviewees to answer the questions as honestly and completely as possible, adding any remarks or details they thought would be helpful in explaining or clarifying their responses. Some of Clark's most notable students were deceased at the time of this project, although their contributions to piano pedagogy are still present in the profession (Richard Chronister, Jon George, Roger Grove, and Lynn Freeman Olson). In those instances, the closest relative or working associate was contacted and given a specialized interview guide based on the above twenty-two questions, but formatted to fit the special circumstance.

The following former Clark students are described below in alphabetical order:

Wendy Brooks Bachman, Valerie Cuppens Bates, Mary Brostrom Bloom, Martha Braden, Richard Chronister, Georgann Gasaway, Jon and Mary Gae George, Louise Goss, Roger Grove, Sam Holland, John T. O'Brien, Lynn Freeman Olson, and Elvina Truman Pearce.

Wendy Brooks Bachman

Wendy Brooks Bachman, a native of Vancouver, British Columbia, studied under Edward Parker, Nan Gorringer, and Mary Tickner. She holds Teacher's and Performer's diplomas from the Associate to the Royal Conservatory of Music as well as a Bachelor of Music from the University of British Columbia and a Master of Music in Piano Pedagogy and Performance from Westminster Choir College, where she studied with Frances Clark, Louise Goss, and Harold Zabrack. She was selected to teach and perform at the 1990 National Conference on Piano Pedagogy in Chicago, and at the 1992 conference, also in Chicago, when she performed the premier of "Dance" by Robert Cornejo. In addition to teaching at music conservatories in Princeton, Minneapolis, Saint Paul, Vancouver, and Seattle, Bachman has been a senior examiner for the Royal Conservatory of Music (RCM) since 1993 and is an active member of the Eastside Chapter of the Washington State Music Teachers Association. Bachman's students have won numerous awards in local piano festivals and RCM exams, and she has been published in numerous magazines and journals. She currently resides in Redmond, Washington with her husband and three young children, where she maintains a home studio of approximately fifty-five students.

Bachman studied with Frances Clark from 1988-1990 in the joint program between Westminster Choir College and The New School for Music Study. She took pedagogy classes, taught both group and private lessons, and helped with recital preparation during her residence at The New School. Bachman's first encounter with Clark was during the teaching demonstration that was part of her audition for the master's program in the spring of 1988. She remembered Clark evaluating her audition and giving positive feedback about her teaching. "She made me feel welcome and accepted right from the beginning." Bachman received her Masters in Piano Pedagogy and Performance from Westminster Choir College and The New School for Music Study in 1990.

Bachman described Clark as having a presence about her—simultaneously enthusiastic, inspiring, humorous, serious, and professional. Bachman said that Clark gave all of her energy to her teaching even if it exhausted her. She continued by saying that reaching and inspiring students through music is what motivated Clark.

Furthering the quality of effective piano teaching and producing quality materials was one way that Clark tried to inspire students, but she also continued to reevaluate her own teaching and materials. She expected her students to do the same. "Frances believed that there was music in every person, and it was up to the teacher to develop this.... I remember I was sick once and wanted an extension on my assignment due date, but Frances would not accept excuses and I finished the assignment on time. Except for this interaction, I always had positive and uplifting experiences with Frances."

Bachman said that Clark's most revealing trait as a pedagogy teacher was her drive and enthusiasm. She motivated students by creating an atmosphere in which students could be successful; then, once they believed in themselves, she motivated them through the music itself. Clark delighted in the company of young children and what they could accomplish at the piano. She adjusted her teaching to each individual student so they all could be successful in their music studies. Bachman characterized Clark as "a child at heart—someone who sees through a child's perspective." She said that, as a teacher of college pedagogy students, Clark was inspiring, authoritative, leading, and always searching for better ways to teach and reach music students. As a teacher of teachers, Clark was described as respectful, demanding of high standards, very inspiring, and an authority in the field of piano pedagogy.

Bachman described Clark's wide-ranging discussions of philosophy, music, and pedagogy, which included references to Socrates, Plato, Alfred North Whitehead, and Nadia Boulanger, among many others. Discussions involved how diverse ideas about human thought and behavior could be applied to teaching. Clark's objective for teaching pedagogy to her college students was, "for us to be able to pass on this legacy of effective teaching." When asked about Clark's influence on subsequent generations of piano teachers, Bachman stated, "Through Frances' teacher workshops and materials, her influence continues infinitely. Her influence also continues through direct contact with her past pedagogy students."

Bachman stated the most important lesson she learned from Clark was that the ultimate success of the student depends the teacher's planning. She also said that Clark

instilled the concept of frequent re-evaluating and assessing in the interest of becoming a more effective teacher. She said that her pedagogical studies at The New School were intense and positive because of the help she received from knowledgeable teachers. She enjoyed being a member of a small pedagogy class where class discussions were enlightening. She enjoyed the mentoring program at The New School where a second-year graduate student mentored her in her teaching preparations. She also appreciated the direct feedback she received on her private teaching from visiting faculty from Westminster Choir College.

Clark taught her pedagogy students about musicianship, music reading, technique, tone production, musical interpretation, lesson-planning, evaluating, and listening. She believed that all of these elements as well as practice habits developed equally from the first lesson. Clark said that the teacher was responsible for relating music experiences to the child's past and believed that children learned to read music naturally through off-staff "map reading" that later developed into intervallic reading. Clark said that a teacher of children must be imaginative and see through the child's eyes.

Clark used to tell her pedagogy students that "Every lesson is a performance." Bachman stated, "Studying with Frances changed my teaching because it made me realize student progress was in my power instead of relying on the student's talent. Realizing this helped me to be more prepared for every lesson."

When describing her internship at The New School for Music Study, Bachman said that she was required to team teach two different group classes and also teach students from those classes privately each week. Her instructor for these classes was an

upper level pedagogy student who met with her once a week to plan the class together. Bachman said that at any given time and without a moment's notice, Frances would observe her group teaching. Bachman also watched her instructor teach her student in the "model" private lesson for the week. She said this type of format was "a fabulous way to learn. I felt like I was guided very carefully to be an effective teacher." In addition to this teaching load, Bachman taught private students who had a repertoire class every two weeks, in which the student performed pieces that they were preparing for performances. Bachman said in these instances, she was required to audiotape or videotape her teaching for Frances to critique. Bachman stated, "All of these situations helped me rise to the challenge and become a better teacher." Bachman said the ideas she took from Clark fully developed in her own teaching after she graduated from The New School and began teaching both group and private lessons. She continued to teach out of *The Music Tree*, the library literature, and the supplementary books and said she organized her recitals in the same format and with the same performance standards used at The New School.

Bachman started teaching piano at the age of sixteen under the supervision of her piano teacher, Nan Gorringer. She observed her teaching and assisted her students in preparation of their Royal Conservatory Piano Exams. Bachman taught ten students, mostly beginners, and fell in love with piano teaching from the start. She obtained her Royal Conservatory Teacher's and Performer's Diplomas, and by the time she started her bachelor's degree, she had a home studio of thirty students. Bachman continued to associate with Gorringer, but also developed a close association with Edward Parker, who was also Bachman's piano and pedagogy teacher.

In her third year at University of British Columbia, Bachman realized that she wanted to continue learning about teaching, so she researched institutions offering a master's degree in piano pedagogy and performance, only to find that none existed in Canada. Bachman discovered the program at The New School and enrolled in 1988.

Bachman said,

Having worked with Frances and Louise definitely helped me in being chosen to teach at the 1990 National Conference, and whenever I would apply for a job, my experiences at The New School really helped me in my job interviews. As I moved around the United States and Canada, I enjoyed teaching at various schools and maintained a home studio of up to sixty students. I have always felt privileged to have worked with Frances and tried to absorb every minute of my experiences with her and everyone at The New School.

Bachman attributes having earned her master's degree with her being accepted into the Royal Conservatory of Music Examiners College. Bachman said that working with Clark allowed her to learn how to teach a wide variety of students with varying abilities, especially younger beginners, and this helped her in all areas of her teaching.

Bachman feels that her most significant contribution to the field of piano pedagogy is her influencing many Canadian university students to attend piano pedagogy master's programs in the United States. In addition to this, Bachman has also influenced many piano students in her own piano studio (1982-1988, 1992-1994), at the Plas des Arts in British Columbia (1992-1993), the Edward Parker Piano Studio in British Columbia (1992-1994), the University of St. Thomas Conservatory in St. Paul, Minnesota (1990-1992), the MacPhail Center for the Arts at the University of Minnesota

(1991-1992), The Washington Academy of Performing Arts (1995-1999), and in her home studio in Redmond, Washington (1995-present).

When asked if she thought about Clark in her own teaching, Bachman said that she thinks of her every day, relates stories about Clark to her students, and tries to hold herself to the same standards, as if Clark were observing her teaching at The New School. Bachman said, “Frances’ legacy will go on forever. It was truly a privilege to study with Frances, and I appreciate her every day.”¹³⁶

Valerie Cuppens Bates

Valerie Cuppens Bates has dedicated her life and career to education and the arts. Her teaching experiences include teaching at Union College in Nebraska, serving eight years as Senior Faculty for the New School for Music Study, five years as Associate Professor of Piano at Westminster Choir College, and five years as Artist Faculty at the Lawrenceville School in Lawrenceville, New Jersey. In addition, she maintained a private studio in Princeton, where many of her students won state honors.

Cuppens Bates collaborated closely with Frances Clark and Louise Goss in the preparation of The New School’s study materials, *The Music Tree* and *The Frances Clark Library for Piano Students*. She test-taught these materials and also trained master degree candidates at Westminster Choir College how to use these materials in a laboratory setting.

Cuppens Bates spent several years as a freelance music editor for Warner Brothers, reviewing, evaluating, selecting, and editing piano materials for the publisher.

¹³⁶ Wendy Brooks Bachman, personal interview, 13 June 2002.

In addition, she managed a series of educational workshops for Warner Brothers designed to present new and revised publications to universities and music dealers throughout the country. Cuppens Bates was also Membership Chairwoman of the New Jersey Music Teacher's Association, has published articles on music education in *Keyboard Companion*, and is a frequent adjudicator at piano competitions and auditions. She completed her Bachelor of Music degree at Baldwin-Wallace Conservatory, her Master's degree in Piano Performance at the University of Nebraska-Lincoln, and her Certificate in Piano Pedagogy at The New School for Music Study.

Currently, Cuppens Bates is a freelance producer and instructional designer working on educational projects for Nebraska Educational Telecommunications, the Educational Research Foundation, and the Meadowlark Music Festival. Cuppens Bates was associated with Clark from 1988-1996, during which time she studied pedagogy, worked as the Senior Piano Faculty and Director of Admissions of The New School, and was Special Publications Assistant to Frances Clark and Louise Goss in the revision of *The Music Tree*.

Cuppens Bates described Clark as very intense and charismatic. "When she entered a room, she instantly had command of everything around her....Frances' demeanor was contagious both with the children she taught and her pedagogy students. Of course, because the pedagogy students were young adults, she tended to be very demanding of them because her expectations of their teaching potential were very high." Clark had an intense belief in her students, an understanding of their limits, and she motivated them through her genuine enthusiasm in their music making. Cuppens Bates

stated that Clark's motivations seemed purely to "get to the heart of teaching music at the piano," and recalled that Clark constantly assessed her own teaching and believed her pedagogy students should always assess their own teaching, looking for ways to improve.

Cuppens Bates described Clark as passionate about teaching issues. "One of her best classes was the teaching/learning process in which she gave succinct overviews of great philosophers including Socrates, Plato, Comenius, William James, and Alfred North Whitehead." Cuppens Bates continued by saying that subject material in pedagogy classes revolved around these philosophers and their ideas, in addition to discussions of technique, other available piano methods, musicianship, and piano literature.

Cuppens Bates shared that Clark was interested in training pedagogy students in a particular "school of thought" (which was actually hers) through the organization of The New School, viewing the school as a laboratory in which to test and teach her ideas and materials.

Describing Clark's philosophy of teaching, Cuppens Bates said that,

Clark believed that there is music in every child and that the teachers' job is to find and nurture it. She also believed that music should be taught following our own internal logic; that is, everything we teach must first be an experience. If a concept is not perceived through the senses, it does not exist. The symbol (name) of the experience is provided last. In other words we teach in this order: 1. hearing, 2. feeling, and 3. seeing.

In this way, the student makes his own aural interpretations about musical concepts and creates his own experience, rather than having the teacher just "tell him" about a new idea or a new symbol in the music. When asked who had helped shape Clark's ideas, Cuppens Bates said that many people influenced Clark's thoughts on education, including the great philosophers; her former music teacher Nadia Boulanger; and her closest

associates, including Louise Goss, Richard Chronister, Sam Holland, Elvina Truman Pearce, Phyllis Lehrer, Marvin Blickenstaff, and Nelita True, all of whom offered Clark their opinions, suggestions, and pedagogical insights.

Cuppens Bates stated that, in all of Clark's published materials, every piece of information had been thoroughly thought-through before being included. Cuppens Bates also gave immense credit to Louise Goss by saying, "Frances' thoughts were often quite abstract, but Louise was able to take Frances' message and communicate the concepts in a manner that everyone could readily understand. They made a great team."

Cuppens Bates commented that Clark's influence could be traced through other piano methods, including *Alfred's Basic Piano Library*, written by Amanda Vick Lethco, Morty Manus, and Willard Palmer, and the *Bastien Piano Method* published by Neil A. Kjos. These authors borrowed many of Clark's pedagogical ideas and incorporated them into their own works. She also said that Clark's pedagogy students are now considered some of the finest piano teachers in the country.

Cuppens Bates identified Clark's greatest strength as her understanding of the process of learning-by-experience, which she discussed extensively with her pedagogy interns. When describing Clark's weakness in teaching pedagogy, Cuppens Bates said that Clark was often impatient with pedagogy students who did not respond quickly to her teaching suggestions. "Clark could be rather tough."

Cuppens Bates believes that the certificate program at The New School was truly an apprenticeship system that is not available anywhere else in the United States. She said working with mentors, master teachers, receiving constructive criticism, and

reassessing effective teaching were very beneficial in her pedagogy training. Cuppens Bates' only concerns of the program were that much of the equipment at The New School was outdated and, when she graduated, she questioned whether or not she'd be able to make a salary comparable to other professions working alone as a piano teacher. (The equipment at The New School has recently been updated with new 2002 *Clavinova* electronic keyboards in every classroom for teachers to create accompaniments, to play MIDI disks, to record student performances, and to experience a variety of sounds that otherwise could not be produced by an acoustic piano. Also new phones and computers are now at each teacher's desk).

Commenting on important lessons regarding musicianship, music reading, technique, tone production, musical interpretation, and pre-college piano curricula, Cuppens Bates began by saying, "Frances could diagnose a problem in a performance instantly. She seemed to know what a piece needed in order for the student to produce sounds that made it 'sing.'" She also said that because the intervallic approach to reading was conceptually sensible, students became fluent readers and had strong sense of how one note could fit into a phrase.

Cuppens Bates commented that great attention was given to technique. Clark believed that by developing the hand from the inside to the outside, rather than using fingers one and five immediately, helped develop the hand naturally. By this, students began playing the piano using their strongest fingers: fingers two and three. By using the strongest fingers, students were capable of playing with full rich tones on the piano keys. The idea of using large muscle groups before fine motor skills allowed the student

to produce full and rich tones by listening and controlling the tones, through dynamic shading, and phrasing. Because Clark believed in having students look at music to find similar and different phrases, all of her students were required to analyze the pieces and think before playing the sounds the composer notated. This mental practice helped develop a basic understanding of the music and enabled students to learn more quickly.

Cuppens Bates said that studying with Clark changed her teaching, because she began to teach students how to quickly identify the basic musical ideas used to create a piece of music. Cuppens Bates said that she continues to strive to maintain a balance of musicianship, technique, and good practice habits. Finally, regarding the pre-college piano curricula, Cuppens Bates said that this was an actual class taught by Phyllis Lehrer in which they used materials such as *Piano Literature* and *Contemporary Piano Literature* from *The Frances Clark Library*.

Cuppens Bates described her teaching internship at The New School as fantastic. She had many students of varying levels and abilities ranging from beginning (who used the older revisions of *Time to Begin*, *Music Tree A*, *Music Tree B*, and *Music Tree C*), to intermediate and advanced levels, and taught one adult student. She observed Clark and Goss each teach one of her students weekly, so she learned a great deal from watching them and from their constructive written criticism and individual conferences on group and private lessons. When asked if she took any ideas from Clark and expanded them into her own teaching, Cuppens Bates said that she took all of them into consideration and used them daily through her preparation of lesson plans, in the actual music lesson, and in assessing her effectiveness as a teacher.

After having spent almost a decade teaching and learning at The New School for Music Study, Cuppens Bates went on to teach at other institutions, including Westminster Conservatory, The Lawrenceville Academy, and Union College in Nebraska. She has also had her own private piano studio for many years and has continued to use the Clark library in her teaching. In describing her own most significant contribution to piano pedagogy, Cuppens Bates says that her greatest contribution was when she worked with Clark and Goss as a publication assistant in their revisions of *The Music Tree*. She also believes that she has had a great impact on several private students who have competed and won state competitions and continued a life rich in music. When asked how Clark's legacy will continue, Cuppens Bates stated, "The legacy will continue to grow through the Frances Clark Center, through the teaching of the many New School graduate pedagogy students, and through the continued publication of *The Music Tree* and *The Frances Clark Library for Piano Students*."¹³⁷

Mary Brostrom Bloom

Mary Brostrom Bloom received her Bachelor of Music degree (*cum laude*) in 1983 from Westminster Choir College of Rider University. Bloom later enrolled in the joint master's program between Westminster Choir College and The New School for Music Study, earning her degree with distinction in 1988.

Bloom maintained her own private piano studio in Tulsa, Oklahoma from 1983 until 1986, when she was asked to join the piano faculty at The New School for Music Study. From 1988 to 1989, she was the coordinator of the school's Preparatory Division.

¹³⁷ Valerie Cuppens Bates, personal interview, 15 June 2002.

In 1989 Bloom was hired to teach piano at the Neighborhood Music School in New Haven, Connecticut, and since 1993, she has been the piano department chair of that school.

Bloom has been involved with the National Conference on Keyboard Pedagogy (formerly The National Conference on Piano Pedagogy) since 1988 when, as a graduate student, she entered a teaching and performing competition sponsored by the conference and was selected to teach a live piano lesson and perform. She has remained active with the conference since that time, serving numerous times as a panelist and discussion leader. In 2001 Bloom was the moderator of a teaching session presented by Ted Cooper, and in 2003 she was a featured teacher of an elementary group lesson session.

In 1988 at the Music Teachers National Association Convention in Nashville, Tennessee, she served as a discussion leader. Bloom has also judged for local associations including the Connecticut Music Teachers Association and the Schubert Club.

Bloom has served as an educational consultant for *The Frances Clark Library* and has presented numerous workshops in the northeast on *The Music Tree*. As piano department chair at the Neighborhood Music School, she has implemented many successful programs, most notably the popular monthly piano department recitals and a successful and growing group piano program which currently has classes running four days each week. During her tenure as department chair, the numbers of faculty and students have grown more than thirty percent, reaching the limit of the building's capacity.

Bloom has written numerous articles for *Keyboard Companion* and *Clavier* magazines, including “Remembrances of Frances Clark” and “Friends Remember Frances Clark.” Bloom is not only involved in piano pedagogy, but serves as the organist and choir director at The First Baptist Church of West Haven, Connecticut.¹³⁸

Bloom first met Clark in 1982 during her undergraduate studies at Westminster Choir College, where she was invited to perform in a master class conducted by Seymour Bernstein. Bloom did not know who Clark was when Clark congratulated her after the performance. Bloom said, “I, of course, had heard of Clark, but had no idea what she looked like, but I’ll never forget the moment she first spoke to me. Almost as amazing was the moment that followed when a friend of mine said to me, ‘Do you know who that was? That was Frances Clark!’” Bloom’s second encounter with Clark was during her interview at The New School for Music Study in 1986. Bloom was to teach one of The New School students while the student’s teacher, Clark, and Goss observed. Bloom said that while she was trying to plan the lesson, she could not concentrate because of her anxiety. But when she entered the room and saw Clark, everything changed. “Frances was radiant! I could tell she was supportive and interested in my teaching in a way I hadn’t expected. I still felt vulnerable, but it was a new type of vulnerability—I felt that this was opening me up to a higher level of learning than ever before. I truly believe this was an instantaneous happening.”

After the lesson, Bloom met with Clark and Goss and together they discussed what was positive about the lesson and what could be improved. “I came out of Clark’s

¹³⁸ Mary Brostrom Bloom, personal interview, 24 January 2004.

office a changed person. I had learned so much from her in that one meeting that I couldn't wait to teach my next piano lesson.”¹³⁹ Bloom enrolled in the joint master's degree program offered through The New School for Music Study and Westminster Choir College. After completing the degree, she remained at The New School as the Coordinator of the Preparatory Division. Bloom recalled, “Frances always carried herself with grace, elegance, and dignity. She was also forthright, a quality I always admired in her. I never had to wonder what Frances thought about my teaching, because I already knew (because she had already told me).”

When asked what motivated Clark in her professional life, Bloom said that, because teaching was as fundamental to living as was breathing or eating, Clark's motivation was intrinsic. “Frances had so much to share with her students that her own desire to share her knowledge created motivation from within.”

In Clark's pedagogy classes Bloom studied the great philosophers and the nature of children. Clark expected her pedagogy students to think about the topics discussed in class and apply them in their own teaching. “We were expected to gain a deeper understanding of our teaching and ourselves through these applications and report our discoveries back to the group.”¹⁴⁰ Bloom went on to say that Clark's classes were life-changing and that the classes themselves were “events.” She continued, “Clark's objectives for the class went much deeper than piano teaching, although one could say there was never a finer course taught on how to teach the piano.” Bloom said that Clark

¹³⁹ Mary Brostrom Bloom, personal interview, 24 February 2003.

¹⁴⁰ Mary Brostrom Bloom, personal interview, 6 March 2003.

offered an opportunity to connect with education in the broadest sense. It was expected that every pedagogy student would become through their studies a thinking individual.

When describing the significant strengths of the pedagogy program at The New School, Bloom said the teaching internship was invaluable. She believes there is no other program offering anything close to the internship at The New School. “The amount of observation of and by senior faculty in group and private lessons, the sharing of students with senior faculty, weekly meetings about observations and shared students, plus a daily number of unsupervised students changed my teaching in so many ways.” Bloom added that she appreciated the attitude of acceptance in developing her own teaching style even though there were commonalities and “like-mindedness” attitudes among all the teachers from working in such close, intense quarters.

When discussing Clark’s philosophy of music education, Bloom said Clark believed everyone is inherently musical and it was the job as teachers to nurture that musicality, no matter how small, and help it grow through common experiences. Bloom recalled, “Frances compared musicality to a seed. No matter how small a seed is, when you water it, you nurture it, and that seed can grow into something... and sometimes something absolutely fantastic!”¹⁴¹ Bloom said Clark’s thoughts and actions were constantly evolving and being shaped by her surroundings and the people she came into contact with. Clark often emphasized that teaching is never fixed, and that the teacher should always respond to the student’s needs. Clark believed that the teacher was not the same person he was yesterday, but neither was the student. Both were always changing

¹⁴¹ Mary Brostrom Bloom, personal interview, 28 March 2003.

through each new discovery together. Bloom continued, “I think Clark was shaped by a variety of people and experiences going back to the piano students she taught in her undergraduate years. She felt she was receiving a terrific education from her college English professors and that she ought to be able to find a way to use her knowledge to help those piano students. I think that was the beginning of her lifelong pursuit of effective music education.”¹⁴² Bloom said Clark’s influence on her was extensive and profound, and has reached far beyond her role as a music educator, to her roles as an administrator, a mother, a church musician, and a friend.

Bloom said, “Virtually every new piano method on the market uses the interval approach to reading, which Clark developed in her method. Clark’s methods and materials have given teachers the best quality and selection of music in history.”¹⁴³

Bloom said, “When I was growing up, it was very normal for piano teachers to be from the neighborhood, having very little professional training in teaching. Through Frances’ work, the field has been elevated to a respectable profession.”¹⁴⁴ Bloom said that Clark’s strengths in teaching piano were her personality, knowledge of the subject matter, honesty, love of the student, and love for the art of effective teaching.¹⁴⁵

Bloom believes that her own most significant contribution to piano pedagogy was when she presented a practical videotape of her teaching to The National Conference on Keyboard Pedagogy, in which demonstrated how quality group teaching can occur without a lot of equipment. She received many comments from teachers who were

¹⁴² Mary Brostrom Bloom, personal interview, 6 March 2003.

¹⁴³ Mary Brostrom Bloom, personal interview, 28 March 2003.

¹⁴⁴ Mary Brostrom Bloom, personal interview, 6 March 2003.

¹⁴⁵ Mary Brostrom Bloom, personal interview, 28 March 2003.

excited about starting their own group program without having to build expensive piano labs in to their studios.

Locally, at the Neighborhood Music School, Bloom has initiated a group piano program for beginning children which now has five different sections of students taught by four different faculty members. She has also initiated lunch-hour and after-work beginning classes for adults. Bloom feels that there is very little in her teaching that has not been influenced by Clark. She cited two main points that affected her deeply and changed her not only as a teacher, but as a person:

1. Clark stated that every student is wonderful and special and capable of unique and musical things. If a student doesn't feel special, then it is our job to change the way we (the teachers) are teaching that student.
2. Clark also said that every day is new. We are changed by our experiences and are not exactly the same as we were the day before. Each day is an opportunity to look at our students in a new way, to try something new, to re-create our path.¹⁴⁶

Bloom recounted a personal story about Frances Clark:

I was having a cup of coffee with my fellow first-year pedagogy students at The New School one rainy January morning. Our spirits were as gray as the weather. As a car pulled up the driveway, we didn't even get up to see who it was; we knew it was Frances, who even drove with certain vivaciousness. The kitchen door burst open and Frances bounded in wearing a bright aqua raincoat and a huge smile. Only Frances could look like a million dollars coming in from the rain. She threw one hand high in the air and exclaimed, "Happy New Year!" At that moment the room was transformed into the first day of spring by her contagious spirit.

For a solid week or more, Frances repeated that phrase with exuberance and sincerity at any gathering. "Happy New Year" became the motto of pedagogy students that year, a buzzword for her invitation to get beyond ourselves and get aboard. Frances taught so much more than music, and more than a way to teach music. She taught a way to live. Whether teaching a piano student, a group of pedagogy students, or merely being

¹⁴⁶ Mary Brostrom Bloom, personal interview, 23 January 2004.

part of a gathering, Frances was the living example of what she taught. She always will be. If ever I need to jump-start my day, I think back to that morning. I can smell the coffee and hear her voice inviting me to get aboard.

Happy New Year, Frances. Your spirit and inspiring example will endure in our hearts forever.¹⁴⁷

Of Clark's continuing legacy, Bloom said:

There are very few teachers who have not been influenced by her—if even in the smallest of ways—through the miraculous *Frances Clark Library*, nothing comes close to it in my estimation; the countless questions which were answered so directly and articulately in her “Questions and Answers” column in *Clavier* magazine; through the workshops she gave all across this country; and in her professionalism she brought to our field—I can't imagine there being one single teacher in this country who hasn't felt her influence.

We are also incredibly lucky to have her work continue in the Frances Clark Center for Keyboard Pedagogy. Those people who knew her so well are continuing to share her philosophies and are producing profound work in our field, not only to preserve her legacy, but to move forward into the next millennium. She would have wanted it no other way.¹⁴⁸

Martha Braden

Martha Braden has been involved with music in various capacities as a performing and recording artist, as a lecturing recitalist, as a music educator, as a co-author of many published magazine articles, and as a publisher. She has attracted widespread attention with her recordings devoted to Ross Lee Finney (1906-1997), David Kraehenbuehl (1923-1997), and Alexander Tcherepnin (1899-1977). Braden has divided her career between an extensive concert schedule spanning the United States, Mexico, Europe, and the Far East, as well as a series of educational lectures, lecture-recitals,

¹⁴⁷ Mary Brostrom Bloom, “Friends Remember Frances Clark,” *Clavier* July/August 1998: 14.

¹⁴⁸ Mary Brostrom Bloom, personal interview, 23 January 2004.

master classes, and raising her children. More recently, Braden has developed *A Pocketful of Music: Classics Composed for Children 1730-2002*, which introduces children to serious music through a recorded series of five-minute “mini-concerts,” each offering three brief, contrasting keyboard pieces by important composers. These “mini concerts” are to be listening experiences for children. Braden said that she did not want students completing worksheets and other extraneous activities for the students while the music was playing, but rather, she wanted students to listen quietly and intently to the music after which time they could discuss with their classmates what they had heard. In the past few years, Braden has been asked to present lectures, master classes, and performances for two and three day college residencies around the United States.

In addition to her concert and lecturing tours, Braden has also received a series of Gilmore Foundation grants from the late Michigan philanthropist Irving S. Gilmore to underwrite her concert and recording activity. She has also been a major prizewinner at both the 1992 Bartók-Kabalevsky International Piano Competition and the 1993 Ibla International Competition in Sicily, where she responded to a challenge from electronic composer Christopher Light to play the world premiere of his polyrhythmic computer sonata on a nine-foot Steinway. She has also been awarded a travel grant as The Tcherepnin Society’s first Foreign Exchange Artist and has made CDs for Newport Classic, Composers Records Inc. (CRI), and New World labels.¹⁴⁹

Braden has studied piano throughout her life with such notable teachers as Ernő Balogh, Madeline Bruser, Ross Lee Finney, Julius Hereford, David Kraehenbuehl,

¹⁴⁹ “Braden, Martha,” <<http://www.circum.org/braden.thm>> [Accessed January 30, 2002]

Madame Ming Tcherepnin, and her formative studies with Frances Clark. Braden earned her Bachelor of Music in Piano at Westminster Choir College in 1959, and was also involved with advanced music studies at The New School for Music Study (1960-1961).

Braden has not only been interested in music, but has shown a great interest in general education and how children can learn new concepts in the Montessori school environment. In 1966 she received a Montessori Primary Certificate from the Washington Montessori Institute and from 1968-1969 she completed all the coursework in advanced Montessori studies in Bergamo, Italy. This education allowed her to establish her own Montessori school in Washington, D.C.

As a performing artist, Braden has performed concerts and recitals nationwide including: a recital with Gary Levinson; a benefit concert for St. Luke's School in New York; a lecture recital on David Kraehenbuehl presented in San Diego at the Convention of California Association of Professional Music Teachers; at Southern Methodist University in Dallas, Texas; at the Piano Teachers Congress; The Associated Music Teachers League; Steinway and Sons; New York State Music Teachers Convention; has performed at the New Music Festival Series in La Crosse, Wisconsin; has given a French music piano recital at the La Maison Francaise Series at New York University; a lecture recital on Alexander Tcherepnin presented at the Music Teachers National Convention in Miami as well as the Maryland and Michigan Music Teachers State Conventions; and has presented other solo recitals in Beijing, Shenyang, Xian, Chengdu, Hong Kong, and New York City. Braden performs regularly for general concert audiences, gallery and museum

series, and festivals of contemporary arts. She tours music schools, colleges and universities, and is featured at state and national music teachers' conventions.

As a music educator, Braden is currently the artistic director of The David Kraehenbuehl Society at Yale University and coaches privately in her New York piano studio. Braden has been a faculty member of the Trinity School in New York City; St. Michael's Montessori School in New York City; The New School for Music Study, where she was a founding faculty member; New City Montessori School in Washington, D.C., where she was a co-founder; Hope Montessori School in Annandale, Virginia, where she was a co-founder; and at Westminster Choir College, where she taught group and private lessons in the piano department and the piano preparatory division.

Braden's magazine articles include topics regarding modern music, works by David Kraehenbuehl, composing as a tool for the development of fingering, and the Montessori School. Articles appear in such magazines as *Keyboard Companion*, *Piano and Keyboard Magazine*, *Clavier*, and *Family Life* (the magazine of the Association Montessori Internationale (AMI/USA)).

Braden has an interesting perspective regarding her relationship with Frances Clark. Braden not only studied with Clark as a child beginning in 1942, but continued studying with her throughout high school and college until 1959. From 1959-1961, Braden became a contemporary of Clark's when she was hired at The New School for Music Study. After leaving The New School to pursue educating children in the Montessori setting as well as a performing career and raising a family, Braden returned to The New School from 1978-1981 to teach two days a week.

I learned my craft of music with Frances Clark, and was led by her magic magnetic mind and persuasive personality into an exciting, newly developing field/science of pedagogy for the most difficult musical instrument, the piano. My colleagues and I were on the cusp of societal, industrial, political, psychological, and musical modernity. We (the small group of students and associates who stayed with her the longest) were like old-world apprentices. Many years ago in history, apprentices left home and followed their masters. I essentially left home around age 12. As I became more conscious of the intricacies of musical ideas, the new Vengerova piano technique, and the needs of audiences, I became mentally independent of my parents. I was unreasonably rebellious throughout my teen years, not socially or personally, but intellectually. My parents did not know what to do with me, and I saw Frances Clark as more important than my parents. That meant there were no other anchors available to me, no control of error for my decision-making, no discussions on the meaning of life, or the many career options to consider. I did not have the broad education to counteract my habit of sacrificing all of my time and effort into one field. My father had the perspective, but not the ability to explain life to me or to effectively insist on obtaining a broad curricular education in college before pursuing so much piano specialization. But I saw Frances Clark's work as applicable to everything. The apprenticeship under Frances Clark was powerful and great.¹⁵⁰

Braden recalls that her first piano lesson with Clark occurred in Sturgis, Michigan, on Bastille Day, July 14, 1942—just five days before her sixth birthday. She recalls that Clark had her playing in public a few months later with a piece entitled *In Elfland* composed by Marie Seuel-Holst. “Clark had created an entirely positive environment for my music life at the piano from that beginning through the seventeen years of study with her. Her written assignments were custom-made by hand at each lesson and were very effective for my home practice until I was 13, when I began taking my own notes throughout my private lessons.”

Braden's family moved to Kalamazoo in the late 1940s. Coincidentally, Clark also moved her studio to Kalamazoo. Braden continued to study privately with Clark

¹⁵⁰ Martha Braden, personal interview, 4 March 2003.

twice a week, early in the morning, on a partial scholarship. Braden recalls that during her study with Clark in Kalamazoo, she had some exciting performance opportunities, including playing the Haydn *Concerto in D Major* with the Junior Symphony in 1947. The morning of the performance, Clark recorded each movement live with hot wax technology. Before performing that evening, Clark told Braden to “play as if you were hearing the piece for the first time,” and “go beyond anything you have done before.” Braden performed beautifully and the concert was positively reviewed in the local paper, *The Kalamazoo Gazette*.¹⁵¹

Braden studied all of the standard literature with Clark, including contemporary composers. Braden describes how her passion for modern music was kindled during her seventeen years of piano study with Clark:

Frances always promoted modern music by programming it on student recitals. She commissioned major composers to write easy pieces for the *Contemporary Piano Literature* series of the Frances Clark Library.¹⁵²

Braden not only studied all the standard and contemporary literature with Clark, but also studied many composers in depth, including Ross Lee Finney, Ray Green, John La Montaine, Everett Stevens, and Alexander Tcherepnin. Clark felt it was important for her piano students to perform with one another. Clark selected Braden and another student, Doris Martin, to play duet piano pieces like the Brahms waltzes together for ensemble experience.

¹⁵¹ Martha Braden, personal interview, 28 August 2002.

¹⁵² “Braden, Martha,” *Keyboard Companion*
<<http://www.keyboardcompanion.com/kbc/DavidArticle/Braden1.html>>
[Accessed January 30, 2002]

In these early years of study with Clark, Braden recalls that Clark was not afraid to seek professional assistance if there were aspects of music she felt less skilled at teaching. In these instances, Clark would pay another instructor to teach Braden the skill and Clark would often observe the lesson for her own professional development. Braden recalls that she and Doris Martin were taught basic musicianship by Harry Ray, a music professor at Kalamazoo College, who used *Hindemith's Elementary Training for Musicians*. Braden also learned about the Vengerova piano technique from Richard Johnson and David Milliken, who were on the Stephens College faculty. From 1957-1959, Braden, Martin, and Elvina Truman took three hour sessions on Saturdays for two years in New York City studying applied musicology (performance practice) with Julius Hereford. They studied literature by Bach, Scarlatti, Mozart, Beethoven, Schubert, Brahms, Hindemith, and Sessions.

In Clark's piano studios (begun in Sturgis), she had all of her students meet for monthly repertoire classes. Braden recalls in the Kalamazoo Studio, Clark had all of her students meet for monthly repertoire classes, but her advanced students met for three hours every Thursday evening at 7:00 p.m. Braden recalls her participation in these Thursday evening repertoire classes (throughout her high school and college years) and says, "I did not receive college credit for these classes, but they were the most exciting, inspiring, and eventful classes of any in my entire school life. I learned the principles of music study through Frances and applied those to my regular school work." She stated that in addition to listening to others perform, Clark coached the repertoire and trained these advanced students in pedagogy, and they also studied music history with Louise

Goss. Eventually, from 1951-1955 this small group of advanced students became group and private teachers for the Frances Clark Studios (located above the Baldwin Piano Store in Kalamazoo). These young teachers were the first teachers to use the pilot copies of *The Frances Clark Library*. Clark met with her talented young teachers to discuss the pilot editions in a laboratory situation. They felt they were of great help to Clark and Goss' project and also felt fulfilled that they were part of the creation of this new piano library.

Clark believed that her students should hear the great concert literature and attend live music performances, inspiring further music study and developing critical listeners. Braden said that during intermission at Community Concert Programs (a National Series based in New York City), Clark would meet her students by the drinking fountain and critique the performing soloist in three capacities: as a person, a musician, and as a technician. Clark believed that there was no virtue in fast and loud playing, per se, and she wanted her students to differentiate between this kind of performance and true music making. Clark (and Goss) believed that listening to public concerts was important for a student's development as a musician. In 1948 Clark drove Braden eighty miles to hear Myra Hess; in 1959 she and Goss drove Braden and Doris Martin sixty miles to the Philadelphia Academy to hear Casadeseus perform. During the car ride home, the conversation never lagged as Clark and Goss analyzed every part of the performance.

In addition to attending public concerts, Clark required many of her students to listen to recorded performances, sometimes the same piece performed by several concert artists. Clark invited Braden to her apartment after school to listen to recordings. Her

mother, Mabel Clark, hosted the visits, since Frances was teaching in her Kalamazoo College studio. Clark taught her mother how to run the phonograph and left the selected music volumes opened to the correct page, with written instructions. Clark knew that Braden's family listened to jazz recordings every night, but never to classical, so she made sure Braden was absorbed with great classical recorded performances from 1948-1954 and all throughout her college education.

Keeping her students busy throughout the year by attending live concerts and listening to fine recordings of classical music influenced Clark's students to perform with high standards. Clark's expectations for her annual recitals were very high, and Braden said Clark had a thorough approach to preparing students for public performances. To prepare for these recitals, Clark had her students perform their pieces at various stages of learning by playing for her, for their own parents, for another student waiting in the hall, for group repertoire classes, for children's audiences, and for service organizations. Because of this step-by-step attainment of maintaining focus and poise, Clark's students did not have memory slips or could recover if they did make a mistake. Recitals were given in public halls and Braden recalls the time spent rehearsing: "I hated rehearsals in the hall—what she put children and their parents through! I just went through the rehearsals patiently, but disliking them. Rehearsals did prepare the students to play well during the recitals though, and audiences loved Clark's recitals because they were exciting musical performances!" She continued to describe the annual recitals in early June. "We all performed solo and duet literature at the recitals. All of Frances' student

recitals were followed by weenie roasts at the local park around a campfire. This was so much fun!”

Throughout the year, Clark encouraged her students to perform in solo concerto competitions. Braden won two competitions in her junior year of high school and performed with regional orchestras, which she said was, “A piece of cake! Frances went over everything with the conductor beforehand.” Braden and Martin performed as guest duo-pianists with the Kalamazoo Symphony, the South Bend Orchestra, and the Denver Symphony Orchestra at the Red Rocks Amphitheater. They also performed duo recitals at the Toledo Museum of Art and other such venues.

In the summers from 1949-1959, Clark and Goss selected the best students to travel nationwide with them to perform at the summer workshops for six weeks. Martin, Truman, and Braden performed numerous concerts, which included repertoire by Bach, Beethoven, Brahms, Copland, Hindemith, Poulenc, Bartok, and Milhaud. Clark paid each of the girls \$100 a week for food and other expenses. Braden remembers that at one of the workshops in Brevard, North Carolina, Clark asked her and Martin to present a special course in contemporary repertoire for the students attending the workshop with their piano teachers. They designed and implemented the program and the students enjoyed the course. Braden learned even more about her love for introducing people to modern music.

Because Clark admired Braden and her playing abilities, she asked Braden to demonstrate at the workshops during Clark’s lectures and presentations to teachers. Braden described her impressions of these experiences:

What it was to demonstrate at the piano for her [Clark's] lectures to teachers, from the stage area near her podium, to feel that Broadway musical type energy emanating from Frances Clark! And then I also saw and came to know her exhaustion between workshops. Those lectures were my personal pedagogy courses, listening to her every word, realizing in my playing the exact application to music itself, and watching from the stage the faces and reactions and comments of the teachers in the audience. I think that is where I learned not only to teach, but also how to teach myself in my practice sessions.¹⁵³

Although this was a very exciting time in Braden's life, in retrospect, she has pondered if the stimulation and excitement of traveling and performing was entirely healthy for her at such a young age. She remembers feeling like the attention was on Clark and her goals, and away from introspection that a growing teenage and college student needs. But she also realizes that she was living the life as a performing pianist and loved sharing her talents with others.

Clark is quite often described as a woman before her time. One way she was ahead of her time was through her fascination with new ways of incorporating technology and music. In the 1950s, she made recordings of her students' performances using a wire recorder. Later, she upgraded to the newly available reel-to-reel tape recorder that she allowed Braden to use to help Clark make teaching demonstration tapes. In 1957, while helping Clark with the teaching demonstration tapes, Braden left out a piece of music on the tape. Clark insisted that she cut and insert the recording into every reel-to-reel tape. This type of activity, the pursuit of perfection, was very depictive of Clark's drive and ambition. Braden felt that Clark lived the life of a professional executive woman. Because Clark studied with such world-class musicians as Ernest Hutcheson in New

¹⁵³ Martha Braden, personal interview, 28 August, 2002.

York City at Juilliard and with Isidor Philipp in France at Fontainebleau, her standards were very high. In an era where women were expected to marry and raise families, Clark instead chose to pursue teaching and educating, pioneering in a daring and risky venture that succeeded. Clark placed her energy into her teaching and created materials for other teachers and students. This drive continued throughout her entire life.

When Clark and Goss decided to carry out their largest project, creating *The Frances Clark Library for Piano Students*, Braden said they had to use the talented young people around them as interns. A few were hired for money, but all of Braden's work on the library was volunteered. Braden said in creating this project, "Clark appreciated the contributions we brought to the project....Clark's attitude was that all of the talented young people helping on the project should be grateful for the opportunity to help with such an extraordinary project, and it was a privilege for us to be working with such notable composers and teachers and on materials that broke new ground in education. Because of this general attitude, Braden said this led her into a "poverty mentality" until 1983. Braden stated,

This was a fallacy and a failure on Clark's part that caused a great deal of hardship for the most talented around her. As much as we loved and obeyed her, and appreciated her special gifts to the world, it was very, very difficult to go one's own way on a day to day basis and on life's path as well. Now I see that we were essentially like university graduate research assistants, but without receiving graduate school credits, degrees, scholarships, or fellowship positions.¹⁵⁴

However, in retrospect, Braden stated that,

Frances was ahead of her time. She and Louise were the most wonderful team in thought, work, humor, and discussion. They stayed above the

¹⁵⁴ Martha Braden, personal interview, 28 August 2002.

pressures of their projects and achieved a product that embodied their philosophies of music and teaching. Clark did not ever receive a grant or financial help to achieve her goals, aside from the cooperation of John Sengstack, her publisher. She had pushy and manipulative qualities, that today we call assertiveness and basic executive skill—she could have headed up a 30-day special course for CEO’s in today’s society. I do use everything I learned in my “apprenticeship.” I also appreciate that while we helped Frances achieve her and Louise’s goals, they were also very supportive of our good talents.¹⁵⁵

When Braden was asked to be a founding faculty member of The New School for Music Study, she agreed. She said the staff was required to be available to Clark every day of the year, every day and night of the week. As a result, Braden says she still takes on too much work, especially projects of a pioneering nature. For example, she and her former husband started their own kindergarten in 1965 that later became a Montessori School. They both took advanced Montessori training in Italy for a year and then returned to Washington, D.C., to start a Montessori School in a racially and economically integrated part of the city. Later, Braden combined her music with Montessori education when she designed, developed, recorded, and marketed a complete listening program for children ages three through twelve using record sets that eventually were used in over 1200 classrooms across the country. Currently, Braden just completed revising, updating, and expanding this program entitled *A Pocketful of Music: Classics Composed for Children Ages 3-12* to be used in not only Montessori schools, but also in public school curricula.

From the many years working as a student and a colleague of Clark, Braden took many of Clark’s ideas and incorporated them into her own professional life. When

¹⁵⁵ Martha Braden, personal interview, 4 March 2003.

remembering pedagogy lectures presented by Clark, Braden stated that she learned that music was energy. “My greatest pleasure is to generate so much mental energy in order to help listeners connect directly with the music itself.” Braden said because she gives so much energy to rehearsals and performances, she is not able to teach and perform in the same day. Braden said ideally she never would have pursued teaching as a career, but because Clark believed in her and helped her with it through lesson planning, employing her as a staff member at an early age, and with the desire to help young children have a positive experience in learning, she did teach.

Braden said that Clark was her absolute best when she shared her knowledge to other piano teachers at workshops across the United States.

I remember Frances used to wish that the high pitches of the piano could be reached only by literally climbing higher in space so that the phenomenon of generating excitement playing a higher sequence or rising melody would sound genuinely invented and striven for. In a public master class, Clark would take a pianist and transform their playing on the spot. Clark would conduct, yell, encourage, and direct the playing as a living experience of the new way of knowing that climbing phrase. Then she would say, ‘Now play it again without me, and see how much you can remember, but don’t stop.’ Thus the student saw his improvement and realized that by rehearsing this phenomenon as best he could at home, he could build a lasting solution for that section, principle, style, etc. When the pianist played the desired sound, you could almost hear champagne corks popping all over the hall. An audience left such a moving performance feeling they were personally a little different from the selves they had brought to the beginning of the concert.

The workshop success and gathering of her huge following, along with the materials she and Goss created, made her famous as a pioneer in the field of piano pedagogy.

Braden said she learned from Clark how to take a performer to a new level in a master class situation based on linking the player to the intricate relationships within the

piece itself and then helping the pianist uncover the possibilities for his own decisions. In Braden's current master classes, she asks questions regarding the composer's intentions and asks her students to find the solutions in the music. Braden discovered that the most important issues in music study regarding the style, the tempo, the character, the heart of the piece, and the effect they have upon the listener must start from the very first piano lesson in a child's life.

In private lessons, Clark used summation/application tools in her teaching. Braden recalls that Clark would take eight measures of music (and would work with her on those eight measures repeatedly) and discuss how they were part of one idea. She sometimes spent thirty minutes unifying the rhythm, tempo, touch, drive, and phrasing of one eight bar phrase, but then would not continue with the piece. Instead, Clark asked Braden to apply what was just discussed for the remainder of the piece during her home practice. After understanding all the intricacies of a piece, Clark invited Braden to apply everything she knew by becoming familiar with and playing all of that particular composer's works. For instance, after studying a Mozart sonata in great detail, Clark loaned Braden entire volumes of her Mozart sonatas for further study. Braden said she loved doing this because it gave her complete freedom in her musical journey and by using what she knew in other situations, she became a fluent sight-reader and interpreter of a particular style of music.

Braden said Clark spent hours physically molding her hands, finger joints, wrists, elbows, and shoulders for proper piano technique. Clark demonstrated how to play relaxed and free, discussing the role of every muscle. Braden says that, because of the

time spent on piano technique, she now knows where every movement and thought comes from. “Frances taught the keys to music. She made sure the basics were secure without losing view of the bigger picture of performance excitement and success.” Braden has continued her technique study and recently spent two years learning the Madeline Bruser approach to technique.

When describing her personal accomplishments, Braden said, “Mothering has always been my primary goal in life, and I stubbornly managed to be a full-time mother while continuing to rehearse and perform, even against the bad advice swirling around our society saying, ‘You cannot do both!’ I put my children through Montessori schools, international high schools, and encouraged them to consider many different career fields.” Braden also stated that she sees her current music history project for children something that she is very proud of and that can influence many students nationwide. With this educational project, she has commissioned two new pieces of music by Australian and Dutch composers who freely donated their time out of gratitude for her work. Regarding Clark’s legacy, Braden said,

Frances was the foundation stone in modern piano teaching. Her approach of how to practice in order to achieve a wonderful musical product was where she made great strides. She taught me that the important work of teachers is to connect the child with the music. Frances’ best sayings involved fulfilling the intentions of the composer, playing with the mind of the composer, never leaving out contemporary music, growing up with the composer, playing a piece as if one never heard it before, risking all to outdo oneself, listening intently above all, not judging oneself while playing, teaching not telling, and discovering. These things are what will outlive her, through the workshop teachers, the pedagogy trainees, her piano students, and through *The Frances Clark Library*.

I hope that Frances’ legacy will continue through me. I have the greatest overall respect and belief in her work. Because of her, I have become a

channel for composers of the twentieth century, and I am also an advocate for the child and for arts education. Frances Clark is fascinating because of everything she has contributed to musicians, teachers, and especially women as they find their work in the world after their education.¹⁵⁶

Richard Chronister

Richard Chronister (June 9, 1930-December 31, 1999) was known for his lifelong dedication to piano pedagogy. He was instrumental in establishing the first piano pedagogy program accredited by The National Association of Schools of Music at the University of Tulsa, was a co-founder of the National Keyboard Arts Associates in Princeton, served as Educational Director of The New School for Music Study, served on various faculties on college campuses across the United States, including Westminster Choir College in Princeton, New Jersey, the University of Tulsa in Tulsa, Oklahoma, William Jewell College in Liberty, Missouri, and the University of Southern California in Los Angeles, California.¹⁵⁷ Chronister also served as a faculty member at The New School for Music Study and the Colburn School of Performing Arts in Los Angeles.¹⁵⁸

Chronister contributed a lifetime of articles to music journals, founded *Keyboard Companion* magazine, co-founded the National Conference on Piano Pedagogy with James Lyke, and was a co-founder of The Frances Clark Center for Keyboard Pedagogy. Because of his lifelong commitment to piano pedagogy, in 1998 he received the Lifetime Achievement Award from the Music Teachers National Association.

Richard Chronister grew up in Okmulgee, Oklahoma and began teaching piano lessons when he was in high school. From 1948-1954 he earned his Bachelor and Master

¹⁵⁶ Martha Braden, personal interview, 28 August 2002.

¹⁵⁷ "MTNA Mourns Death of Richard Chronister," *American Music Teacher* February/March 2000: 79.

¹⁵⁸ "Richard Chronister Receives MTNA Achievement Award," *American Music Teacher* June/July 1998: 77.

of Music degrees at the University of Tulsa. In 1956, Chronister joined Frances Clark and her staff at Westminster Choir College. He studied with Clark until 1959. From 1959-1961 after studying with Clark, Chronister returned to the University of Tulsa where he established the first piano pedagogy degree program in the United States to be approved by The National Association of Schools of Music. He left the University of Tulsa in 1961 to become a staff member of The New School, where he served as the Educational Director and taught pedagogy classes and workshops on Frances Clark's teaching materials.¹⁵⁹

In 1967 Chronister, David Kraehenbuehl, David Loerke, and Thomas McBeth founded, in Princeton, the National Keyboard Arts Associates, whose mission was to conduct research in piano instruction; serve as an independent certification agency for qualified teachers; publish a newsletter for certified teachers; develop teaching materials for basic, intermediate, and adult levels; recommend supplementary music for teachers; provide lessons for children, teenagers, and adults; and conduct national workshops. Chronister became the Educational Director for the program, which continued until 1997 when the operations ceased and its teaching materials became out of print. He conducted national workshops discussing "Keyboard Teaching in Action"—a session for teachers regarding piano pedagogy. He did all of this while simultaneously teaching piano pedagogy at Westminster Choir College.¹⁶⁰

¹⁵⁹ "MTNA Mourns Death of Richard Chronister" 79.

¹⁶⁰ Edward Darling, ed., *Draft of Collected Writings of Richard Chronister* (2003), Unpublished: Appendix A.

In 1972, the first issue of *Keyboard Arts* magazine was published, edited by Thomas McBeth. Chronister contributed at least one article to each issue. From 1972-1990, Chronister wrote eighty-four articles on various topics related to piano pedagogy. In addition, he also contributed articles to *Keyboard Companion*, *American Music Teacher*, *National Keyboard Arts Associates*, and he presented the opening remarks at the National Conference on Piano Pedagogy (1984, 1986, 1988, 1990, and 1994), and submitted articles to the *Teacher Reference Book*, published in 1980 by National Keyboard Arts Associates.¹⁶¹

Chronister not only contributed hundreds of articles to journals, he also performed and recorded Debussy's *Six Epigraphes Antiques* and Schumann's *Pictures from the East* with David Kraehenbuehl in 1976. In 1977, Chronister took a piano pedagogy position at William Jewell College in Liberty, Missouri. During this time in Missouri, he invited James Lyke to join him to organize a meeting in Liberty to plan the first National Conference on Piano Pedagogy. Eighty people attended the first conference. Chronister became the Executive Director of the conference, and subsequent conferences were held biannually.

Each conference was grounded on the assumption that there were serious and timely issues confronting the piano pedagogy profession. When people gathered for these conferences, the primary goal was not to learn the way to solve a problem. Instead, musicians/teachers grappled with common concerns. The philosophical basis of these conferences was to search together to find more effective ways to train the next generation of music/piano teachers.¹⁶²

¹⁶¹ Darling Appendix C.

¹⁶² Barbara English Maris, "Music for a Lifetime: Pedagogy for Everybody," *American Music Teacher* June/July 2000: 30.

In 1981 Chronister moved to Los Angeles and taught at the Community School of Performing Arts (later renamed the Colburn School of Performing Arts) where he became Chair of the Piano Department. He worked there until 1987. Simultaneously, he accepted a piano pedagogy position at the University of Southern California and worked there from 1981-1982.¹⁶³

In 1990 he founded, edited, and published the *Keyboard Companion Magazine*, whose purpose is to provide answers to day-to day questions piano teachers encounter each year of teaching. His hope was that, out of these answers, new approaches to teaching would be developed that all piano teachers could use in their own teaching. Elvina Pearce described Chronister's ideas: "Richard first spoke with me about the creation of *Keyboard Companion* at an MTNA National Conference in Wichita, Kansas, a year or so before the magazine became a reality in the spring of 1990. His vision was to create a journal that would address in a practical way the needs of those who teach early level piano."¹⁶⁴ Chronister said later of this publication,

Every piano teacher wonders, probably every day, how someone else handles the particular problem that came up that very day. Unlike many in other professions, piano teachers cannot walk down the hall to the next office and brainstorm with their peers. We want *Keyboard Companion* to provide you with exactly what it says—companions in this wonderfully complex profession we have chosen.¹⁶⁵

¹⁶³ Darling Appendix A.

¹⁶⁴ Elvina Pearce, personal interview, 4 August 2002.

¹⁶⁵ Elvina Pearce, ed., *Keyboard Companion* (Kingston, NJ: American Web, Spring 2003) 3.

The magazine continues to provide information on early level piano study regarding areas of teacher/student/parent relationships, home practice, music reading, piano technique, rhythm, perspectives in pedagogy, adult study, repertoire, and technology.¹⁶⁶

In 1998 Chronister received the Lifetime Achievement Award from the Music Teachers National Association for his dedication and lifelong contribution to the field of piano pedagogy.¹⁶⁷ In November of this same year, Chronister participated in founding the Frances Clark Center for Keyboard Pedagogy and became its first President. Elvina Pearce stated,

Founding the Frances Clark Center for Keyboard Pedagogy was a long-time dream of Richard's which he talked about in great detail with me several years before Frances' death, and which he subsequently presented to Louise Goss in a meeting attended by the three of us—also before Frances' death. The nucleus of the Center's Board of Trustees had its first planning session in Princeton in May of 1998. The group subsequently met again in November of the following fall, and the Center came into being shortly thereafter.¹⁶⁸

The Center is the nation's only independent research facility devoted to keyboard teaching and teacher education. The purpose of the Center is to research all aspects of keyboard pedagogy and to disseminate the findings to the broadest possible community of independent and institutional keyboard educators.¹⁶⁹

Marjore Chronister (Richard's wife for eighteen years) was the publisher and circulation director of *Keyboard Companion* from 1990-1999.¹⁷⁰ In my interview with

¹⁶⁶ Maris 30.

¹⁶⁷ "MTNA Mourns Death of Richard Chronister" 79.

¹⁶⁸ Elvina Pearce, personal interview.

¹⁶⁹ Frances Clark, "The New School for Music Study,"

<<http://www.francesclarkcenter.org/school.html>>[Accessed July 24, 2001]

¹⁷⁰ "Marjore Chronister," <<http://www.keyboardcompanion.com/kbc/Larger/Marjore.html>> [Accessed May 14, 2002]

Marjore she stated that, “Frances was extremely inspiring to Richard at a time when he was developing his own ideas and goals about teaching. He admired her so much.”¹⁷¹ In a vignette written about Frances Clark shortly after her death, Richard Chronister wrote,

I have often thought that those of us who worked with Frances in the fifties and sixties were the lucky ones. This was the time she was developing what were then—and still are today—the most comprehensive piano teacher training programs in the United States—first at Kalamazoo College, then in Princeton, New Jersey at Westminster Choir College of Rider University, and later at The New School for Music Study. This led her to do some deep thinking about what was behind her celebrated teaching success during the preceding 25 years. Her lectures during that time, and the opportunities to watch her teach, and to teach under her direction, made more impact on our lives as musicians and educators than anything else in our entire education.¹⁷²

Richard Chronister first became intrigued by Frances Clark in 1955 when his long-time friend and colleague, Elvina Truman Pearce, became a pedagogy student as well as a member of Clark's piano faculty at Westminster Choir College. In an article remembering Chronister, Pearce wrote,

Chronister was still teaching at the University of Tulsa and involved in the summer Waring workshops in Pennsylvania. He was also still willing to allow me to catch a ride home with him in August. It was during one of those trips that he began quizzing me about Frances Clark and her philosophy of piano pedagogy. He became more and more intrigued until he finally said, “I’ve got to go to Princeton and get some of this first hand!” He resigned his position at the University of Tulsa and he too became a pedagogy student of Frances as well as a faculty member at Westminster in 1956.¹⁷³

As Chronister observed pedagogy classes under Clark, he soon realized that he knew very little about teaching. Chronister was appointed to a half-time faculty position

¹⁷¹ Marjore Chronister, personal interview, 30 July 2002.

¹⁷² Richard Chronister, “Frances Clark... In Thanksgiving,” *American Music Teacher* 48 (August-September 1998): 24.

¹⁷³ Elvina Pearce, “I Remember Richard,” *Piano Pedagogy Forum* 3.21 (May 1, 2000).

which allowed him, as a graduate student, to take three years of coursework in the duration of a year. In 1957 Chronister became a full-time faculty member and gradually became part of the pedagogy faculty. In 1960 Chronister and Pearce both became founding faculty members at The New School for Music Study. Chronister worked with Frances for the next fifteen years, the last several years as Educational Director of The New School for Music Study.¹⁷⁴ Her ideas and discoveries about teaching music had a profound influence on Chronister and he frequently acknowledged her in conference introductions, presentations, and written articles. Pearce said,

Richard's pedagogical study with Frances Clark became the cornerstone of all that he became in later years. He frequently acknowledged her both publicly and in private with his closest friends and colleagues. Richard and Frances continued to interact as both friends and colleagues until the day of her death in 1998.¹⁷⁵

Chronister became known for his presentation on the *Eight Fallacies of Education and Eight Basic Principles* derived from piano pedagogy lectures of Clark.¹⁷⁶

Chronister's last address of this presentation occurred when he returned to The New School for Music Study in November, 1998.

What I want to talk about today is the first pedagogy course I had with Frances. It was called *Fundamentals of Piano Pedagogy*, and the first eight lectures embodied the basic principles that guided her teaching. From that time until today, every time a problem about teaching has presented itself, I know that I can find the answer to the problem in one of those basic principles... I think it is possible to pinpoint each problem that comes up as a violation of a basic principle. Then, after recognizing which basic principle we have broken, we can go the next step and devise a way to teach that gets us back on track. To me, learning how to do that is the definition of teacher training.¹⁷⁷

¹⁷⁴ Darling, *Chapter 7: Frances Clark* 7.19.

¹⁷⁵ Elvina Pearce, personal interview.

¹⁷⁶ Darling, *Chapter 7: Frances Clark* 7.1.

¹⁷⁷ Darling, *Chapter 7: Frances Clark*, 7.19.

Chronister continued this speech by describing Clark’s first lecture, in which she discussed what to teach, how to teach, and why we teach. By analyzing each of these topics, Clark’s pedagogy students realized that it was rarely the student’s fault for not understanding a concept, but rather the teacher’s fault for not knowing how to approach teaching a concept effectively. “When our learned and repeated explanations to students fail to take hold, we almost never tell ourselves that maybe it was our teaching that failed, that maybe we need to reconsider how we teach. When our students do not learn, we seldom conclude that some teachers have it and some don’t, that some teachers can teach and others can’t, that we’re just not talented teachers.” Clark continued to discuss that there were many assumptions upon which much teaching is done—all of which are false.

The following chart outlines the eight fallacies and principles:

Fallacy 1: I tell you, therefore you know.	Principle 1: I tell myself, therefore I know.
Fallacy 2: The best way to present material is in a mass of fragments.	Principle 2: The best way to present material is from the context of the whole.
Fallacy 3: We assume that the fragment is the same to the student as it is to us.	Principle 3: It is the teacher’s job to make sure the fragment is the same to the student as it is to the teacher.
Fallacy 4: It is more important to measure than it is to teach.	Principle 4: It is important that students learn to measure themselves.
Fallacy 5: The teacher furnishes the motivation.	Principle 5: Students furnish their own motivation.
Fallacy 6: The answer is more important than the process by which it is reached.	Principle 6: The process by which an answer is reached is more important than the answer itself.
Fallacy 7: Working on tasks devoid of purpose is good discipline.	Principle 7: Working on tasks with a musical purpose is good discipline.
Fallacy 8: Education is preparation for life.	Principle 8: Education is not preparation for life. Real education is life itself.

Figure 10. Outline of Clark’s lecture on the *Eight Fallacies of Education and Eight Basic Principles* as discussed by Richard Chronister

As each fallacy and principle was stated, Clark provided situational examples of how teachers inadvertently demonstrated the fallacies in their teaching, but then she described (using the principles) how they could re-think their approach to teaching to become more effective educators.¹⁷⁸

Chronister referred to Clark throughout his life in his lectures, presentations, and written articles about piano pedagogy, but Chronister dedicated his life to the field of piano pedagogy too. Marjore Chronister stated that Richard's most significant contribution to the field of piano pedagogy was the gathering together of piano pedagogy colleagues from all over the world to discuss and learn more about teaching. Also, by creating a forum for them at the National Conference of Piano Pedagogy and through the *Keyboard Companion* magazine, he demystified the art of teaching piano and allowed piano teachers' questions to be heard, discussed, and addressed. He was never afraid of questioning and examining all sides of a pedagogical issue and he helped others think about their own effectiveness as educators.¹⁷⁹ In 2000, the MTNA Foundation established the Richard Chronister Endowment Fund. It is funded by contributions from numerous donors nationwide to support MTNA Foundation Teacher Enrichment Grants which assist in continuing education for music teachers. This is another way Chronister's legacy will continue through the field of piano pedagogy.¹⁸⁰ Elvina Pearce explained that,

Perhaps Richard's most significant contribution to the field of piano pedagogy was the development of an almost universal awareness of its importance, which inspired the creation of a multitude of courses and degree programs in this area. As a result, more pianists are graduating

¹⁷⁸ Darling, *Chapter 7: Frances Clark*, 7. 21-36.

¹⁷⁹ Marjore Chronister, personal interview.

¹⁸⁰ "Foundation News," *American Music Teacher* April/May 2000: 72.

today with an understanding of teaching as an art, and with a knowledge of how to do it effectively themselves. In addition, they are helping to educate the public as to the importance of music study as a necessary fundamental of a complete education, and are emphasizing the importance of entrusting such an education only to those who are qualified to provide excellence in instruction. This is one way in which Frances Clark's legacy continued through the work of Richard Chronister.¹⁸¹

Brenda Dillon wrote that,

It can be said of many pedagogues that they are exceptional teachers and that they have a unique ability to produce highly skilled musicians. Richard's unmeasured greatness in this arena was that he believed that all of us who professed to be teachers could be taught to function at this level. He also believed that music making was inherent in every human being, and that it was every teacher's responsibility to bring that forth from all who studied with us... When all is said and done, unmeasured greatness is undeniable and Richard Chronister had it. We shall be forever grateful for that.¹⁸²

When asked how Clark's legacy continued through Richard, Marjore stated, "Richard studied with Frances Clark at a young and vulnerable stage of his education and eagerly learned, practiced, and respected her teaching philosophies. He incorporated them into his own teaching philosophy and that was reflected in his life's work."¹⁸³ At the memorial service for Frances Clark, Chronister stated,

The Legacy of Frances Clark is her insistence that we develop our own ability to be better at what we do tomorrow than we were today. I think she would be horrified if she thought that we would sit around now and say, "What would Frances do?" "What would Frances say?" "What would Frances write?" Whatever Frances would do, say or write today, it is not likely it would be the same tomorrow... Our job is not to be like Frances or to think like Frances or to teach like Frances. Our job is to make sure that neither we nor the piano teaching world lose sight of the basic principles we learned from Frances. She believed that it was those basic principles that would allow us to tell ourselves how to be, how to

¹⁸¹ Elvina Pearce, personal interview.

¹⁸² Brenda Dillon, "Richard Chronister- A Man of Unmeasured Greatness," *Roland Keyboard Educator*, 2000: 2.

¹⁸³ Marjore Chronister, personal interview.

think, how to teach. If we do that, the magnificent life and work of Frances Clark will live forever.¹⁸⁴

Georgann Gasaway

Georgann Gasaway began her career as a teacher when she was sixteen years old. Gasaway, the former head of the Piano Pedagogy Department at the University of Tulsa, taught college piano pedagogy classes there from 1962-1968. Gasaway has been the Director and Musical Advisor for the past thirty-five years at The New Piano Preparatory School, a community piano school in mid-town Tulsa, Oklahoma. In addition, she trains young teachers in the art of piano teaching. The New Piano Preparatory School offers music lessons to children and adults using the newest and most practical modern teaching methods combined with traditional discipline to develop well-rounded musical performers. The lessons are taught by Gasaway and by specially trained staff teachers with an average of thirty years teaching experience.

Gasaway graduated with a music degree from the University of Tulsa in 1961, where she studied with the late Boyd and Helen Ringo. In 1961-1962 she also completed post-graduate work at The New School for Music Study under the guidance of Frances Clark, Richard Chronister, David Kraehenbuehl, and Elvina Pearce. In the summers of 1962-1967, Gasaway presented new materials to teachers at The Frances Clark workshops, traveling throughout the United States and Canada. More recently, Gasaway has served as President and given numerous lectures covering many areas of teaching to the Tulsa Accredited Music Teachers Association and to The Broken Arrow Teachers Association. She is an active member of the Oklahoma Music Teachers Association, The

¹⁸⁴ Richard Chronister, "In Remembrance of Frances Clark," *American Music Teacher* 48 (1998): 24.

National Conference on Piano Pedagogy, and has written articles for *Keyboard Companion* magazine. Gasaway has been an active member of the Keyboard Arts Association, founded by Richard Chronister, where she has written articles and conducted workshops for the presentation of these materials.¹⁸⁵

Gasaway had heard of Frances Clark through Elvina Truman Pearce, who was also from Tulsa. During the holidays, Pearce returned to Tulsa from Westminster Choir College, where she had been teaching private and group piano lessons with Clark. When Pearce returned to Tulsa, she invited Gasaway to her home to discuss the new materials. Gasaway said, “I was so excited about the way the materials were organized and how the elements were presented, that I became very anxious to use the materials and meet this person who put these books together.”

During one of their visits, Pearce recommended that Gasaway attend a Frances Clark Workshop the following summer at Lake Texoma, Oklahoma. During her sophomore year at the University of Tulsa, Gasaway attended the workshop and said that upon meeting and hearing Clark and her colleagues, she reached a turning point in how she approached teaching.

After attending the workshop, she returned to the university and requested a meeting with the Dean of Music to discuss her experiences with The Frances Clark Workshop at Lake Texoma. She remembered telling Dean Briggs that she had learned more in one week with Frances Clark than she had in her first year of music study at the university. The only exposure to piano pedagogy Gasaway had received had been one

¹⁸⁵ Georgann Gasaway, “School Calendar for 2002-2003,” *The New Piano Preparatory School* (Tulsa, Oklahoma, 2002) 1.

course offered during her freshman year taught by a piano faculty member. She did not feel this was adequate training.

During Gasaway's junior year, Richard Chronister, who had been a faculty member at the University of Tulsa, was asked by Frances Clark to develop a program of group instruction for her at Westminster Choir College. Chronister left Tulsa for one year. In the following year, Dean Briggs requested Chronister return to the University of Tulsa to develop a piano pedagogy program in hopes of its leading towards a degree program.

It was during this time that Gasaway studied under Chronister. With the guided supervision of Chronister, Gasaway began to teach in the preparatory department at the school. Chronister implemented a four year program that included teaching students at various levels both privately and in group settings under guided supervision. Chronister felt that most of the college piano majors would become piano teachers after they graduated, so he wanted them to be qualified to teach effectively.

During Gasaway's senior year, Clark again asked Chronister to return to Princeton because she was opening a new center for the training of teachers and needed his expertise. That was the beginning of The New School for Music Study. It was during the summer following Gasaway's senior year that the Dean of Music came to her and asked that she train at The New School for Music Study, in hopes that she would return to Tulsa to take over the piano pedagogy department. After being married only one year, Gasaway was at first hesitant to leave her husband, but after much encouragement, she decided leave Tulsa to study with Frances Clark at The New School for Music Study.

This training prepared her to eventually take over the first degree program in piano pedagogy offered at the University of Tulsa, where she taught for six years. The degree program under Gasaway's influence was approved by the National Association of Schools of Music, and the University of Tulsa became the first university or college to offer a four-year piano pedagogy degree program.

Gasaway presented daily lectures on effective teaching, observed her student trainees, held conferences with her pedagogy students, and was in charge of the Piano Preparatory Department with over 100 community students enrolled in the program. Gasaway said that a second university piano pedagogy degree program was also being developed by Louise Bianchi and Roger Grove at Southern Methodist University in Dallas, Texas. Grove was a former graduate of the University of Tulsa and The New School for Music Study.

When describing Frances Clark, Gasaway stated,

To describe Frances would be to say she was a dynamo, a person so full of energy with educational questions that our young minds were stimulated beyond believing. Her thoughts were so provocative that after her lectures the students always spent many hours discussing them in detail, (both for and against), for as you see, we were beginning to really think about learning principles.

Gasaway continued by stating that all of Clark's students were influenced by her theories based on the teachings of Plato, Gilbert Highet, and Alfred North Whitehead. Gasaway was amazed how Clark's discussions about learning principles made her re-think her own beliefs that she had previously established in college.

Gasaway remembered her first intimidating encounter with Clark:

Our first real experience was when she informed us that we needed to be in the building, in our seats for class, by 8:30 a.m. as the doors would be locked exactly at 8:30. If we did not make it on time, we would have to forfeit our classes for that day and our students would be notified that we would not be available to teach them. Of course the money would be deducted from our pay.

Gasaway continued, “Keep in mind, we were not only in awe of this woman, but we were also a little afraid of her.” Clark often gave each pedagogy student a “special look” when she had a strong point to make. The pedagogy students always knew they had to think and teach at the highest level they were capable of.

Gasaway said that Clark’s most revealing trait was her ability to get students to think for themselves about teaching. Clark motivated her pedagogy students by having them experience her educational theories through their teaching of young students at the school and by their exposure to her associates, who further explained how to carry out her theories in practice.

Gasaway said that during her time at The New School, different teachers were in charge of various aspects of her training. Elvina Pearce taught musicianship, musical interpretation, and freedom of expression. Richard Chronister taught music reading, group instruction, conference supervision sessions, and lecture writing and delivery. David Kraehenbuehl taught technique, theory, music history, and overall music making at the piano. Because of the expertise at the school, everyone was very professional, and in turn, the pedagogy students learned how to be professional by modeling what they saw each day. Gasaway said that she took copious notes at every lecture and then re-wrote them in words that sounded like her own, in anticipation of her taking over the pedagogy department at The University of Tulsa. She also copied the titles and suggested levels of

every piece of supplementary music that the school had on file. It took Gasaway weeks to copy these titles, but it gave her a start on what she needed to know for suggestions to her soon-to-be pedagogy students at the university. Over the years Gasaway seemed to become Frances Clark,” because she would literally hear herself saying things exactly as Clark had said them to her pedagogy class.

Gasaway’s internship at The New School consisted of breaking up each day into four different time periods. The morning was spent in pedagogy classes consisting of music history, educational theory and philosophy, music theory, and master classes. Each afternoon was spent in an individual private lesson (Gasaway took private lessons from Elvina Truman Pearce), teaching her own schedule of private lessons under supervision, facilitating with group lessons with a fellow pedagogy student whose job it was to critique the teaching, and participating in a conference following the group lesson with Richard Chronister. In this conference, Chronister served as a facilitator when reviewing the critiques of the students’ teaching strategies. After the critiquing session, all three participants (Chronister and the two pedagogy students) would prepare the group lesson for the following week. The two pedagogy students would then switch roles (from teacher to observer). The evenings were spent practicing piano, attending school programs or concerts, and private lesson planning. The last part of Gasaway’s training was preparing for solo performances that were given throughout the year.

Gasaway said that studying at The New School opened her eyes to the importance of a teacher’s influence on a child’s musical understanding. She learned that teaching is the most important part of her life, whether she teaches a student or her own children.

She learned from Clark that music enhances our lives through our ability to express it to others both intellectually and emotionally. It is the teacher's job to open the door to this creative process through a stimulating environment where the learning process can take place. "Every time I teach a student, I learn more about how to prepare, present, and make into habit the educational thoughts I want to get across."

Clark's influence on Gasaway continued throughout some forty years of teaching. Not only did she teach private piano lessons, she also trained other pedagogy students and guided and molded their teaching.

Gasaway felt that her pedagogy experiences with Clark at The New School were so strong that she was completely capable of taking over the program at the University of Tulsa that Richard Chronister had formed. In 1968, after teaching for six years at the University of Tulsa, a new dean arrived at the School of Music. Due to the financial situation of the school, the piano pedagogy degree program was reduced from a four year program to a two year program. Due to the change, Gasaway decided that it was time to start her own school and time to start her family, and she resigned from her position.

In 1968, Gasaway opened The New Piano Preparatory School, which has been in existence for the past thirty-five years. The first location of Gasaway's piano school was her mother's private elementary school, where she hired seven teachers to help teach community students. These teachers were those whom Gasaway had trained at the University of Tulsa. A few years later, she built a studio onto her house so she could continue teaching, and simultaneously raise her growing children. When her children left home, Gasaway moved her studio back to her mother's elementary school. When her

mother died in 1995, Gasaway purchased her own building on a major street in Tulsa, where the school is currently located. Recently Gasaway has hired four additional teachers, who combined, teach more than 150 students.

Frances Clark inspired Gasaway to continue educating teachers as well as piano students, many of whom have continued their music studies at the university level majoring in piano and piano pedagogy. Gasaway said, “Frances would be considered an icon in today’s world. We not only feared her, but respected her. We always knew how to do the right thing when it came to our teaching.” Gasaway said the most important thing she learned from Clark is “teaching is not telling the student what to do, but to have the student experience for himself, with the guidance of a teacher, the new learning.”¹⁸⁶

Jon and Mary Gae George

Mary Gae George, a Yale graduate, is internationally recognized as an author, educator, and pianist. She has been acclaimed for her inspiring work with young people and teachers throughout North America, Europe, and Asia. She believes the results of her publications have proven that all students can achieve artistic accomplishments when given fine materials and expert instruction.

Artistry at the Piano is the culminating work of Mary Gae George and her late husband, the distinguished composer Jon George. The George’s broad experiences as performers, teachers, authors, and composers resulted in a course of study that leads beginning students of all ages to the threshold of advanced piano literature.

¹⁸⁶ Georgann Gasaway, personal interview, 19 July 2002.

George uses modern technology to help unlock the potential of students, earning her a leadership position in the first two national symposiums on Computer Assisted Music Education sponsored by The Music Teachers National Association, as well as in similar events in Europe.

Along with her extensive touring schedule, George maintains an on-going teaching studio and laboratory for students of all ages. As president of Artistry Press International, she develops publications that bring the arts to children and professionals alike. Her articles appear regularly in national music journals, as do her reviews of new music, books, and computer-assisted music education software. In her international workshops and seminars, George explores ways to motivate students of all ages, placing emphasis on careful choice and implementation of materials, and on giving lessons that are carefully sequenced so the students are successful every step of their musical development. She believes this kind of preparation frees the teacher and student to experience the adventure of making music at the piano. For the past decade, George has also served as co-director, with James Drew, of the Greywolf Performing Arts Institute.¹⁸⁷

Jon Paul George (1944-1982) was a composer of many pieces for the elementary and intermediate piano student who achieved prominence in the composing field. His compositions have been said by other piano teachers, to have lasting beauty and appeal at the most elementary levels. While limiting himself to notes and techniques within the grasp of those with little experience, he composed a body of work that is expressive,

¹⁸⁷ “George, Mary Gae,” <<http://www.greywolf-artistry.com/director.html>>[Accessed February 5, 2003]

sophisticated, and artistically gratifying. His music for beginning and intermediate students is included in major pedagogy texts, praised by reviewers, and included in numerous compilations of suggested teaching repertoire.¹⁸⁸

Mr. George spent his early years in Rock Rapids, Illinois. His family was very musical and he began piano lessons at age five with a teacher who was too harsh for his youth and sensitivity. His experiences with teachers in all areas were sometimes problematic because he was full of questions and felt uncomfortable in a structured learning environment. These struggles led him to become his own teacher. He taught himself to play the guitar in his early teens and transcribed the great jazz solos, developed his notational skills, and achieved a high level of aural acuity. He began composing at the age of fifteen and teaching guitar to others while still in high school. He was encouraged in his guitar pursuits by Chet Atkins, and by the age of twenty, he was a virtuoso jazz and rock guitarist with growing recognition in both fields.

Following high school, George spent two years in the Navy, after which he enrolled in a junior college in Bethesda, Maryland as a composition major. As part of the composition curriculum, he was required to study piano. His assigned teacher was Mary Gae Thorp, a very successful Washington area teacher with a large private studio in addition to her college responsibilities. Mary Gae had a background in composition, having studied with Paul Hindemith at Yale, who profoundly influenced her. In addition

¹⁸⁸ Dianne Evans Garvin, "Jon George: The Composer and his Contributions to Piano Pedagogy," diss., University of Miami, 1998, 1.

to her educational qualifications, Mary Gae possessed a broad musical intellect extending far beyond piano playing and a consuming interest in music as art.¹⁸⁹

Mary Gae explained that it took Jon several months to show up for his first piano lesson, but the lesson changed both of their lives in remarkable and exciting ways. She said that Jon was a difficult student to prepare for college juries because he had had only brief and unsuccessful piano instruction as a young child. He came to his lessons full of energy and “fired by a voracious appetite about music,” but he preferred researching the music he wanted to study rather than learning the piano repertoire the college expected him to perform at his juries. She said that he had composed a string quartet for the occasion of their first piano lesson together.

In order to familiarize Jon with the piano repertoire, Mary Gae suggested that he teach her younger beginning students piano lessons. Jon accepted the challenge and eventually learned as much about the piano repertoire as the young students he taught. Mary Gae said of his teaching, “The students were treated to his wonderful imagination and outstanding intelligence!”¹⁹⁰

To earn money, Jon played guitar in rock bands and at jazz clubs. Because he was good at arranging music, he was in high demand. It was during this time that he played back-up lead guitar with Jefferson Airplane, writing several of their arrangements. The reputation of the group grew rapidly, and in the mid 1960s, the band appeared at the

¹⁸⁹ Garvin 53-55.

¹⁹⁰ Mary Gae George, personal interview, 1 July 2003.

Monterrey Jazz Festival, the first rock group to do so.¹⁹¹ Jon continued to play jazz and frequently performed at the *Blues Alley* jazz club in Washington, D.C.

Although Jon had a natural affinity for jazz, he was not comfortable with the lifestyle of jazz musicians. He did not like performing in smoky rooms with musicians who often abused their bodies and minds with drugs and alcohol. Seeing many of his friends destroy their lives was quite painful to Jon, and he eventually stopped performing in rock and jazz groups.

As Jon became increasingly involved in teaching young students, he worried that his earlier professional associations might be misunderstood. Fearing the possible misperceptions of those who did not know him, he was very quiet about those years and gave up what might have been significant recognition in the jazz field. Jon believed that he could contribute the most with his work in pedagogy and education.¹⁹²

Jon completed his first year at the junior college, but then transferred to the University of Maryland where he remained enrolled for only a few weeks. He called Mary Gae to say that he felt the only effective work he had done was with her, and he was leaving college to continue that work. She agreed on the condition that lessons would center on mastering the piano. As a way to encourage him to work hard in his own study, she suggested that he teach piano lessons.

Before each of these beginning lessons, Jon had a pedagogy lesson with Mary Gae, during which the material and its presentation were thoroughly discussed. He

¹⁹¹ Irwin Stambler, *The Encyclopedia of Pop, Rock, and Soul*, revised edition (New York: St. Martin's Press, 1989), 330.

¹⁹² Garvin 56.

started with a few students, but his class grew quickly. Mary Gae recommended that he act in the role as a preparatory teacher for students who would eventually study with Mary Gae, a procedure she had followed with her advanced students in the past. Because she was teaching more than 100 students a week, this allowed her to reach more students through young teachers who were receiving intense training and oversight in their beginning efforts.

It is highly unlikely that Jon would have become a pedagogical composer without Mary Gae's direction and influence. Exposure to the materials that were available for young students made him aware that good beginning music was needed. Mary Gae had been concerned with what was missing in the music available for early music study, and Jon soon shared that concern. Jon and Mary Gae defined the attributes that made a piece good for teaching purposes, without compromising aesthetic integrity. With Mary Gae's encouragement, Jon began composing elementary piano pieces, which were assigned to the students in Mary Gae's studio.¹⁹³

Mary Gae and Jon soon began working together to create materials that would maintain students' interest in practicing while delighting their imagination through music study. In the process of composing music, they fell in love, and in 1965, Mary Gae Thorp married Jon George.¹⁹⁴

Jon developed quickly as a pianist and composer. Convinced of the value of the composing he was doing, Mary Gae began exploring ways to get his pieces published.¹⁹⁵

¹⁹³ Garvin 58-59.

¹⁹⁴ Mary Gae George, personal interview.

¹⁹⁵ Garvin 60.

Prior to meeting Jon in the 1950s, Mary Gae had attended several summer pedagogy programs at The New School for Music Study in Princeton, New Jersey, and had taken her young students to the music programs that Frances Clark and her staff held each summer there. She soon became close friends with both Clark and Goss and decided to seek their advice about the pieces Jon had been composing. She approached them at a pedagogy workshop they were conducting in the Washington D.C. area.

Clark and Goss took the pieces back to Princeton for a period of careful analysis. They were impressed with what they saw in Jon's pieces. Goss said, "We found the pieces full of promise.... There was a sense of style, mood, and lyricism that we felt was very special."¹⁹⁶ Clark and Goss asked both Jon and Mary Gae to join them in helping to revise *The Music Tree* and to bring a collection of pieces composed to fit the requirements for their elementary series.

Mary Gae and Jon drove up to The New School for Music Study on a regular basis to meet with Clark and Goss. Clark and Goss requested pieces that accomplished specific goals to fit into their program of study. Jon would bring them several pieces to choose from for each specific slot in their various units of study. From those choices, Clark and Goss selected their favorite pieces. Sometimes, Clark and Goss would suggest minor alterations, and together, they revised Jon's compositions. The pieces ultimately chosen were those that focused on as each new musical element was presented and were short enough for students to gain a quick, yet thorough, understanding of a new

¹⁹⁶ Garvin 60.

concept.¹⁹⁷ Using this revision process, Clark and Goss incorporated many of Jon's compositions into their series.¹⁹⁸

Jon was enthusiastic about the opportunity to work with Clark and Goss. Mary Gae described Clark as "remarkable, with vast intellect and great powers of organization. Louise Goss, as intelligent as she is lovely, brought great energy and enthusiasm to their work."¹⁹⁹ All four worked very well together, and the effort produced a piano method that continues to be praised as one of the most influential piano methods of the twentieth century.²⁰⁰

During the process of incorporating Jon's music into *The Music Tree*, Clark, Goss, Mary Gae, and Jon became very good friends. They worked very diligently together and, after a long day of work, would go out for dinner to celebrate and engage in rich conversations covering many subjects.²⁰¹

Because Mary Gae and Jon worked so closely with Clark and Goss, they were asked to present the new materials in the Frances Clark Workshops. Jon sometimes presented longer pieces he had composed and illustrated, in addition to the pieces Clark and Goss asked him to present at the workshops. Eventually, Clark and Goss incorporated these pieces in their supplementary literature books. It was in this venue that teachers came to know Jon's music. Mary Gae said,

He had a remarkable ability to write music that fit the hand, that filled the ear, and that stirred the imagination! Furthermore, he never forgot how it felt to be seated at a huge instrument virtually unable to speak its

¹⁹⁷ Mary Gae George, personal interview.

¹⁹⁸ Mary Gae George, personal interview.

¹⁹⁹ Garvin 61.

²⁰⁰ Garvin 61.

²⁰¹ Mary Gae George, personal interview.

language—though it should be pointed out that he became a fine pianist. As a result, Jon’s music begs to be played again. Even all these years later, it remains fresh and of pedagogical value.²⁰²

Jon used many pieces that were not included in *The Music Tree* series, as they had great potential in a separate collection. A group of them was accepted by Alfred Publishing under royalty contract and released as *Kaleidoscope Solos* and *Kaleidoscope Duets*. Clark and Goss also suggested that he take a collection of his shorter contemporary sounding pieces to the Summy Birchard publishing company. The company published his pieces in a collection called *A Day in the Jungle*. The late 1960s and early 1970s saw the publication of many pieces, including sheet music and collections in various styles and levels, and most of them are still in print and widely used today.²⁰³

Frances Clark not only recognized Jon’s talents in composing music, but also saw his unique talent in the visual arts. Jon had brought Clark and Goss some of his abstract paintings during one of their visits together in Princeton. Clark was so impressed with what she saw that she arranged for him to have shows at galleries in Princeton, which led to more showings in the Washington, D.C. area. Jon completed more than fifty of these artworks for the first showing, while at the same time composing music for Clark and teaching a full class of piano students. Mary Gae describes how Jon developed his visual artistry:

One very cold, snowy weekend we were driving back from Princeton amid the aftermath of snow, heavy winds, and then low temperatures. The result was magnificently wind-sculptured snow that glistened in the sun.

²⁰² Mary Gae George, personal interview.

²⁰³ Garvin 61.

We stopped repeatedly to enjoy these natural works of art. They gave Jon his own form of personal expression in art, and soon after he created white abstract reliefs cut from architectural board and then painted and mounted the layers to create flowing lines of pure beauty.²⁰⁴

Jon's gallery art shows were successful, and his music was earning him a name in piano pedagogy. Soon after the success that Alfred Publishing experienced with Jon's *Kaleidoscope* series of books, they approached Jon and Mary Gae and asked them to write three piano courses: one for the young beginner, another for the average age beginner, and one for the older beginner. Jon was opposed to this idea since he had written music for the Stecher and Horowitz piano method as well as *The Music Tree*. He saw no need to spend additional time composing courses.

For two years, Mary Gae researched the strengths and weaknesses of music pedagogy from the past two hundred years at the Library Congress.²⁰⁵ During those years of research study, Mary Gae and Jon began to formulate their own ideas about what a music course for piano students should accomplish.²⁰⁶ They believed that their course was intended to prepare students for the masterworks, and that the pieces in their series needed to be miniature masterworks reflecting all the variety and beauty of music from the Middle Ages to the twentieth century.²⁰⁷

Mary Gae and Jon put their time and energies into writing their own course of music study, which was called *Artistry at the Piano*. They spent over ten years writing and test-teaching the materials together.²⁰⁸ All the pieces in their series were designed to

²⁰⁴ Mary Gae George, personal interview.

²⁰⁵ Garvin 64.

²⁰⁶ Garvin 63.

²⁰⁷ Garvin 65.

²⁰⁸ Mary Gae George, personal interview.

encourage and to reward the student for practicing. They agreed that the pieces should look the way that “real music” looks, meaning there would be no oversized notes, varied colors, or excessive finger numbers. Originally the pieces had no titles, but were referred to by number. Titles were later chosen to reflect the character and historical period they represented. The nature of the music itself inspired its title.²⁰⁹ Because Alfred Publishing was seeking a more mainstream method that might share the popularity enjoyed by the *Kaleidoscope Books*, the method Mary Gae and Jon had spent ten years developing was not accepted in its original form.

Through the George’s association with Ylida Novik, they were introduced to STUDIO PR, a publishing company that was eager to publish a method. An agreement was reached, and they became the publisher of *Artistry at the Piano*. However, STUDIO PR became heavily involved with another method that they felt might have great commercial appeal. This delayed the production of the main body of the course and diluted the promotional efforts the books deserved. Also during this period Columbia Pictures Publication purchased STUDIO PR.²¹⁰ This change in ownership disrupted the promotion of *Artistry at the Piano*, and the series was not presented in its entirety as a course of study, which kept many teachers from knowing of it or using it.²¹¹

During this tumultuous time in trying to get their new course published, Jon’s health began to fail as he suffered from intense pain from pancreatitis. Jon died in 1982

²⁰⁹ Garvin 66.

²¹⁰ Garvin 68.

²¹¹ Mary Gae George, personal interview.

without ever seeing the publication of the last four ensemble books of *Artistry at the Piano*.

Mary Gae did not allow Jon's death to prevent her from seeing the fruition of what they had labored so long to achieve. About eight months after his death, Mary Gae gave her first *Artistry at the Piano* workshop. She felt that it was her responsibility to see that their course of study flourished as teachers and students came to see the value and beauty of what she and Jon had created.²¹² Mary Gae eventually created three cassette recordings of the over 200 miniature masterworks that made up *Artistry at the Piano*.

Mary Gae described her course:

Artistry at the Piano is the culminating work of both our lives. The many teachers who do use it are loyal to its exemplary music and its comprehensive program of music study. Interestingly, we set out to write a course for the gifted student and the dedicated teacher, for there was no such program of study available. But when we were test-teaching the materials at our own studio in Rockville, Maryland, we selected about thirty out of 200 students to use the materials. As the other students heard this music, they insisted on learning it also. We soon found we had 200 gifted students in our studio! This verified our conviction that the expectations of the teacher nurture the talent of the student, paving the way for lifelong success and involvement in the musical art.²¹³

Currently, Mary Gae is revising *Artistry at the Piano* by adding supportive text and study guides for students, parents, and teachers. However, the original text and music needs no revising because, according to George, it has "stood the test of time." Warner Brothers, now the owners, has selected new covers for the course and they are engraving the elementary levels with larger font and notation sizes to fit present-day standards.

²¹² Garvin 70.

²¹³ Mary Gae George, personal interview.

Jon was always particularly interested in students, helping them learn how to think for themselves, and to express themselves both verbally and musically in most interesting ways.²¹⁴ Mary Gae describes Jon:

Mr. George was very intelligent and gifted in many ways. He was a master chess player, an accomplished artist whose works have hung in many fine galleries, an author, and a philosopher. He was also a brilliant speaker, which made having a conversation with him very exciting and interesting. He was a virtuoso guitar player, and thanks to his college piano lessons, he became an excellent pianist as well. He taught himself to play the cello, and we performed together the wonderful sonatas by Brahms and Beethoven and many other master composers. I hope you will understand when I tell you that Mr. George was a very private person. As a result, I do not have any pictures of him, nor are there any official biographies of him. He believed that students could accomplish more by studying his music carefully than by knowing the “facts” of his life. I respect his wishes in this regard. What I have told you about him will, I hope, show you what a kind, generous, and dedicated man he was. And what I think he would most want all students to realize is that what you can accomplish with your life that helps other people is especially important. Jon George lived a courageous, adventurous, and productive life. He placed great value on time, and he did everything to the best of his remarkable ability. I hear from students and teachers all over the world how much his compositions mean to them, which is what he intended. His life, therefore, was a success—and his influence will live on through his music and his other artistic accomplishments.²¹⁵

When remembering Frances Clark, Mary Gae stated the following:

In looking back, I remember the pleasure I took in finding *The Frances Clark Library* as well as getting to know Frances and Louise. Because I admired their work, I was pleased that Jon was able to work with them in accomplishing the revisions they were working on at that time. Our friendship continues to this day; thanks to e-mail, Louise and I stay in touch with personal news and best wishes. I know Jon continued to think of them both as among his best personal and professional friends as well, for we spoke of them often and always with affection.²¹⁶

²¹⁴ Mary Gay George, personal letter, 1 July 2003.

²¹⁵ Mary Gae George, personal letter.

²¹⁶ Mary Gae George, personal interview.

Louise Goss

Louise Goss was a lifelong student, colleague, and close friend of Frances Clark. They worked together beginning in Goss' freshman year in college (1944-1945) until Clark's death in 1999. From 1948 onward, Goss was intimately involved in all of Clark's creative projects, and she devoted her professional life to implementing and expanding Clark's pedagogical vision.²¹⁷

Goss was co-author and editor of *The Frances Clark Library for Piano Students*, co-director of the team's early piano pedagogy department at Westminster Choir College (1955-60), co-founder with Clark of The New School for Music Study (1960- present), and lectured at hundreds of workshops, summer study courses, and foreign study tours for piano teachers. From 1981-1999, Goss served as Adjunct Associate Professor of Piano Pedagogy at Westminster Choir College. She was a pioneer in the production of video teaching tapes and has appeared as lecturer, clinician, and consultant here and abroad.²¹⁸

Goss began her musical life in a church children's choir and in what she describes as "very poor piano lessons" from the age of seven. In middle school she began clarinet lessons and gradually rose to first chair clarinet in high school band and orchestra. As a ninth grader she wrote and produced a Christmas musical for the Kalamazoo Public Schools, and while still in high school was made a substitute director for five junior high orchestras and a music critic for the *Kalamazoo Gazette*.²¹⁹

²¹⁷ Louise L. Goss, personal interview, 5 December 2003.

²¹⁸ Clark, Goss, and Holland, *The Music Tree: A Handbook for Teachers*, 62.

²¹⁹ Louise L. Goss, personal interview, December 2003.

In 1944 she entered Kalamazoo College, where she majored in English, music, and philosophy. She graduated magna cum laude in 1948, earning honors in English and winning the senior essay prize.

Even more important to her future was her piano study with Frances Clark, who joined the college faculty during Goss' freshman year. During her sophomore year, she and five other piano majors enrolled in Clark's first piano pedagogy course. This became what Goss believes to have been the first four-year pedagogy course offered in an American college or university, and probably anywhere in the world.

The curriculum consisted of weekly lectures, demonstration teaching, and discussions of the teaching that had been observed. In their junior year the students were required to participate in student teaching under Clark's supervision. In what was called "the two-and-one-plan," Clark taught the first lesson, the pedagogy students taught the next two lessons, and Clark taught the fourth lesson. Goss stated:

The interesting thing to me, as I look back on it, is that Frances never saw us teach. Because of her analytical powers, she was able to make all of her observations on our teaching by teaching our students. In the class following the lesson she taught, there would be discussion about what we should be doing next and how to improve what we were currently doing. And of course we had the great privilege of learning through watching her masterful teaching.²²⁰

Following graduation from Kalamazoo College, Goss accepted a fellowship for graduate study in music at the University of Michigan where she was soon made a teaching fellow in Music Literature. She completed her Master of the Arts in Music Literature and went on to complete all of her doctoral studies in musicology. Her

²²⁰ Louise Goss, personal interview, March 2002.

dissertation topic, *The History of the Music Critic as Educator* was not approved by her dissertation committee and she was not drawn toward any of the topics they proposed.

Coincidentally, Clark was invited by the Clayton F. Summy Company to analyze their entire piano catalogue, evaluate its pedagogical merits, and determine if there was material that could be put together into a piano method. A thorough study convinced Clark that, while there were many fine publications in the catalogue, there was no material out of which a pedagogically sound method could be made. Clark proposed to the publisher that she and her associate, Louise Goss, develop a method for them. The proposal was accepted, and Goss left the University of Michigan in January of 1953 to undertake this new professional assignment.²²¹ Goss never completed her formal doctorate, but she persevered in the piano pedagogy and was awarded honorary doctorates in music for her many contributions in 1998 from Kalamazoo College and in 2000 from Westminster Choir College.²²²

For the next two years, Goss and Clark spent their morning hours developing what was to become *The Frances Clark Library for Piano Students*. Afternoons were devoted to teaching community music students who enrolled in a piano studio they set up in downtown Kalamazoo. In addition, Clark continued her pedagogy program at Kalamazoo College.

In 1955, Clark and Goss were invited as a team to join the faculty of Westminster Choir College to head the piano department and design a new program in piano pedagogy. All keyboard majors were required to attend the pedagogy classes, and piano

²²¹ Louise L. Goss, personal interview, December 2003.

²²² Louise Goss, personal interview, July 2001.

majors were required to participate in student-teaching with community students who were recruited for this purpose. The program was large and very successful, and marked the beginning of a long association Clark and Goss enjoyed with the renowned choral school.²²³

By 1960, the pedagogy program and the community music department which it fostered had outgrown the Westminster facilities which caused dissention among other faculty members. In addition, Clark and Goss had come to believe that their pedagogy program could be even more successful at the graduate level. In September of 1960, they opened The New School for Music Study, a post-graduate center for piano pedagogy and music research. The initial faculty consisted of Clark (President), Goss (Executive Vice-President), David Kraehenbuehl (Composer in Residence), Martha Braden, Sanford Jones, Larry Lemmel, Doris Martin, Joyce McKeel, Phyllis Rappaport, and Elvina Truman.²²⁴

Each year from 1960-1970, between ten and fifteen graduate students enrolled for the program in piano pedagogy and performance. Their curriculum included pedagogy classes, studies in group and private teaching techniques, theory and composition, private piano study, observation of faculty teaching (both private and group), and supervised teaching. Approximately 350 community music students were enrolled and all of them participated in both private and group instruction. Graduate students were enrolled for two years and received a Certificate of Professional Achievement at the end of the

²²³ Louise Goss, personal interview, March 2002.

²²⁴ Louise Goss, personal interview, December 2003.

course. In 1970 the school relocated from the center of Princeton to an historic colonial building in nearby Kingston where it currently operates.

By 1980 Westminster Choir College was offering master's degrees in several departments, and the head of the piano department inquired if Clark and Goss would consider an affiliation with the College in which the two institutions would jointly offer a master's degree in piano pedagogy and performance. The necessary state approvals were secured and the new program opened in September of 1981. Candidates for the new degree enrolled at Westminster where they took a core curriculum and their private piano study, while the entire pedagogy component took place at The New School for Music Study. It included pedagogy classes, repertoire classes on teaching repertoire, observation of group and private teaching, supervised and unsupervised private lessons, and participation in faculty meetings. After completing the two year program, graduates received a Master of Music degree in Piano Pedagogy and Performance.²²⁵

Following Clark's death in 1999, Goss served as President of The New School, but her day-to-day administrative duties were turned over to a new director. This job subsequently became two positions: Educational Director and Administrative Director. A Director of Admissions was also added, and a full-scale Business Manager replaced former secretarial positions.²²⁶

In 1996, Goss retired from teaching at The New School except for the weekly pedagogy class which she continued to teach until the joint program with Westminster was closed in 1999. Simultaneously, The Frances Clark Center for Piano Pedagogy was

²²⁵ Louise L. Goss, personal interview, December 2003.

²²⁶ Louise L. Goss, personal interview, December 2003.

created with Goss as Chair of the Board. The mission of the Center is to continue and expand the legacy of Frances Clark and to develop, test, and disseminate new applications of her pedagogical philosophy to the widest possible community of keyboard teachers.²²⁷

Currently at The New School for Music Study, Goss oversees the management of the school, participates in weekly faculty meetings, and observes and critiques the teaching of pedagogy interns and the faculty. In addition, she carries the lead responsibility for revisions and new publications in *The Frances Clark Library*. She has oversight of the projects of the Frances Clark Center, including its magazine, *Keyboard Companion*, and its biennial Conference on Keyboard Pedagogy. Goss' professional goal today is the same as it has been from the beginning: to support, expand, and promote the pedagogical legacy of Frances Clark.²²⁸ When asked what her most important contribution to piano pedagogy is, Goss replied,

This has been a very difficult question to answer because it is so hard to separate “me” from what Frances and I did together. But here are some specific details that I feel made a significant contribution to our field: I codified all of the pedagogical concepts, materials, and projects that Frances and I worked on as a team and brought them into final form. This includes the organization, curriculum development, and teaching models for The New School for Music Study. In addition I organized, co-authored, and edited the entire *The Frances Clark Library for Piano Students*; and I helped design a library of video teaching tapes that I filmed, edited, and produced. These teaching demonstrations are used in college and university pedagogy programs around the country.²²⁹

²²⁷ “Frances Clark Center,” <<http://www.francesclarkcenter.org/newhome2.html>> [Accessed October 27, 2003]

²²⁸ Louise L. Goss, personal interview, December 2003.

²²⁹ Louise L. Goss, personal interview, 19 January 2004.

Indeed it is difficult to speak of Clark without also speaking of Goss or vice versa. Together they were a strong team that saw a need for change in how students in music were educated. They have influenced thousands of music educators and students.

Roger Grove

Roger Grove (1938-1978) was a pianist, professor, and composer. He taught private piano and pedagogy at the University of California at Santa Barbara from 1967 until his sudden death in 1978. His students have said that he was “A gifted musician, a stimulating teacher, and a warm, sympathetic friend.”²³⁰

Grove received his Bachelor of Music degree in Piano and Piano Pedagogy as well as his Master of Music degree in Piano Performance from the University of Tulsa. He was also the very first graduate of The New School for Music Study. He served on the faculties of the University of Tulsa, The New School for Music Study in Princeton, New Jersey, Southern Methodist University in Dallas, Texas, and at the University of California at Santa Barbara.

Grove performed nationally as a soloist and with chamber music ensembles. At the University of California, he was the pianist with the Fine Arts Trio. With this ensemble he performed nationally and toured England, Norway, and Poland in 1972 with great critical acclaim. Also at the University of California, Grove performed close to 100 concerts and recitals.

²³⁰ “Roger Grove,”
<<http://dynaweb.oac.cdlib.org:8088/dynaweb/uchist/public/inmemoriam/inmemoriam1979>>
[Accessed January 5, 2004]

Grove was both a performer and a teacher. Grove had a national reputation as one of the finest experts in piano pedagogy. He lectured at many workshops and conferences through Music Teachers Associations and Music Educator Associations throughout the country. Terri Manno, Professor of Piano at Minnesota State University who studied with Grove from 1977-1978, said of Grove, “His work as a performer seemed to me to be a good combination of artistry and technical prowess. I appreciated that he did not give in to the idea of technique for its own sake. During lessons he was never angry or demeaning to me if I didn’t immediately grasp his remarks. He was always very engaged and approached me with gentility.”²³¹

Grove was also a prolific composer who left many original piano compositions that are still performed today by aspiring pianists. Many of his compositions have received critical praise in national music periodicals such as *Clavier*, *The Piano Quarterly*, and *The American Music Teacher*. Those closest to him have said, “Although it is not possible to fill the void left by Roger’s untimely death, there is some measure of comfort in knowing that our lives were enriched immeasurably by his presence here.”²³² Grove also co-authored *Keyboard Musician*, the adult piano course in *The Frances Clark Library for Piano Students*.

Martha Baker-Jordan, professor of piano, piano pedagogy, class piano, and advisor for the master’s program in piano pedagogy at California State University, Fullerton, taught with Roger Grove at Southern Methodist University from 1966-1968.

²³¹ Terrie Manno, personal interview, 9 January 2004.

²³² “Roger Grove,”

<<http://dynaweb.oac.cdlib.org:8088/dynaweb/uchist/public/inmemoriam/inmemoriam1979>>
[Accessed January 5, 2004]

Baker-Jordan knew Frances Clark personally but was never her student. She considered Richard Chronister to be her major mentor and knew of Clark's teaching philosophy through her published articles, through Chronister, and by working with Grove. She knew Grove as a teaching colleague at Southern Methodist University, as a professional colleague when he taught at the University of California at Santa Barbara, and as a personal friend with whom Baker-Jordan shared many life experiences. She said the following about Grove's relationship with Clark and her teachings:

All of Grove's teaching and training of teachers while he was at SMU emanated from his extensive work with Frances Clark. He mentioned her constantly. He used and taught me to use the format for lesson planning that was developed at The New School for Music Study where he worked with Clark. His experiences at The New School were demonstrated through the teaching he did and taught me to do.²³³

At Southern Methodist University, Grove was active there as a performer, teacher, and composer. He wrote many new compositions that Baker-Jordan described this way:

His compositions were extremely appealing to young children as they were lively and sometimes quite playful. They were always pedagogically solid as each piece was well designed with appropriate technique considered for each age level. His jazz style pieces were, and still are, especially successful. But one had to watch out for his B sections as they were sometimes considerably more difficult than the A sections.²³⁴

Although Baker-Jordan was not certain whether any of the pieces were inspired by his studies with Clark, she did mention that she believed the technique and pedagogy infused into his compositions could be traced to his association with Clark. Currently, Grove's works are published by Alfred, Bastien/Kjos, Belwin, Carl Fischer, and Summy-Birchard. Within the *Frances Clark Library*, Grove wrote pedagogical pieces that are

²³³ Martha Baker-Jordan, personal interview, 1 August 2002.

²³⁴ Martha Baker-Jordan, personal interview, August 2002.

published in the latest revisions of *The Music Tree* and appear in *The Music Tree Part 4* and *Students' Choice Part 4*. In Frances Clark's supplementary library, Grove wrote an entire book in 1976 called *Couples Only*, which is a collection of late elementary duet pieces that is still published. Clark's influence on Grove as a composer is still seen in the publication and performance of his works today.

Grove worked in conjunction with Louise Bianchi administering the SMU Preparatory department, a training program for younger teachers modeled after The New School for Music Study. Grove was hired by Bianchi in 1963 specifically for his background at the New School.

Baker-Jordan considers Grove's writing and pedagogical input into the works he co-authored with Clark and Goss his most significant contribution to the field of piano pedagogy. In Baker-Jordan said:

Clark's legacy has in essence continued through me due to what I learned from Grove. I have been far more successful in training future teachers due to my work with Grove. Had I not worked with him, I would have not had the honor and privilege of learning from him.²³⁵

Samuel Stinson Holland

Samuel S. Holland is internationally known as a specialist in piano pedagogy, a pianist, author, clinician, composer, and teacher. He currently serves as Associate Professor of Music and Head of Keyboard Studies and Pedagogy at Southern Methodist University in the Meadows School of the Arts in Dallas, Texas.

Holland received his Bachelor of Music in Applied Music (*cum laude*) from The University of Texas at Austin in 1975, where he studied with John Perry. After

²³⁵ Martha Baker-Jordan, personal interview, August 2002.

graduating from The University of Texas, Holland spent two years in Princeton studying piano pedagogy with Frances Clark, and received a Certificate in Piano Pedagogy with distinction from The New School for Music Study in 1977. Holland continued his professional piano studies with Abby Simon, and earned his Master of Music degree in Applied Music from the University of Houston in 1979. In 1996 Holland completed his Doctor of Philosophy degree in Music Education with an emphasis in Piano Pedagogy from the University of Oklahoma. Holland has since pioneered the application of electronic and MIDI technology to performance and teaching in contemporary and classical idioms. His current and former students have received consistently high recognition in state, national, and international competitions. Holland has co-authored over thirty-one critically acclaimed books with Frances Clark and Louise Goss, including the latest edition of *The Music Tree* (Warner Brothers, 2000). Holland has also written extensively. His articles have been published in the *Encyclopedia of Keyboard Instruments* (Garland, 1994), in every major piano journal in the United States, and in the English *Piano Journal*. He is the author of *Teaching toward Tomorrow: A Music Teacher's Primer for Using Keyboards, Computers, and MIDI in the Studio* (Alfred, 1993). Holland is active as a composer, recitalist, clinician, and pop musician. He has presented hundreds of concerts and lectures throughout North America, Europe, and Australia. In addition he has served on the board of directors of the World Conference on Piano Pedagogy and as both a trustee and executive vice president of the Frances Clark Center for Keyboard Pedagogy.²³⁶

²³⁶ "Samuel Holland," < <http://meadows.smu.edu/default.asp?page=Music-SHolland> > [Accessed

Sam Holland is in the piano pedagogy profession today largely because of his interactions with Frances Clark. He has spent a large portion of his life interacting with her as a high school piano student, as a pedagogy intern, as a colleague, as a co-author, and as a friend. Holland has said of Frances Clark, “There is not a day that goes by that I don’t think of her regarding my own teaching.”

Holland first had piano lessons with Clark in high school from 1968-1970. Prior to that, he had studied one year with other teachers at The New School for Music Study using the Frances Clark method materials. She came frequently to his lessons to observe, and he performed for her in repertoire classes. He remembers that his initial impression of Clark was mostly fear.

On May 24, 1998, at Nassau Presbyterian Church in Princeton, New Jersey, a worship and thanksgiving service celebrating the life of Frances Clark was held. Holland was asked to speak. His story was later published in the September 1998 edition of *American Music Teacher* magazine. He said the following:

Historians will remember Frances Clark as a great teacher of teachers and a great organizer of materials. Everyone here knows that story. In fact, most of us count her as the original—the inventor of American piano pedagogy. There is no current method, no piano pedagogy course, no independent teacher in this country that has not been touched by her thinking. But today, I’d like to remember her from the perspective of two very personal recollections.

My first one-on-one encounter with Frances was a shock. We had rolled in from Texas and I imagined that I was a good piano student. I played in Thursday repertoire class. Later we received a call that Frances wanted to give me a private lesson. I didn’t know much (I was 14), but I knew that she was famous and I was sure that this was some type of honor.

The repertoire classes met in impressive classrooms on the top floor of the school where there were nice grands and large windows. But, I knew something was wrong when she met me there but we went down..

Down.

Down three flights of stairs to a tiny room in the basement. No windows. Only a Hamilton upright.

It was the piano woodshed.

Frances raked me up one side and down the other. I didn't know how to practice. I didn't pay attention to fingering. I ignored markings that the composer specifically provided. There was fire in her eyes, hot steel in her voice. Many here know this wrath. I sweated. I don't know how long the lesson lasted. Lord knows, it seemed like a week. But in that moment or that eternity, between the time she closed the door and opened it again, she took over my mind and poured the music into it.

I was never, ever the same.

Frances Clark took me apart, but before it was over, she put me back together again—just as we had taken that piece apart and put it back together.

(It was not the last time that Frances Clark would take me apart.)²³⁷

While still a high school student, Holland recalls that he had a sense of inspiration after taking lessons from Clark, an inspiration that came from “the sheer force of her personality. There was always a great sense of challenge and a sense that I could leave a lesson and play better than I had ever played before. There were glimpses of musical or human greatness whenever I was in her presence.” Holland stated that Clark created that intensity by literally *becoming* the music during her teaching. He could see the passion for the music in her smile, her energy, eyes, voice, body language, and facial expressions. Clark expressed the music in every way except demonstrating on the keyboard. Holland

²³⁷ Sam Holland, “In Remembrance of Frances Clark,” 23.

said that Clark didn't ask discovery types of questions in a lesson, but rather simply had the sound in her mind beforehand and helped Holland become that sound. "She didn't ask a lot of questions and I don't know how she got me to change my playing, but lessons were always explosive and things always happened. I was always sweating."

When Clark did speak, her comments could be extremely harsh and critical. "She had a way of delivering the most brutally honest criticism with a smile that made you know that she was criticizing what you were doing, but not your own person." Holland felt like he was taken apart in lessons, but was always left with the tools to put himself back together again.

Holland said that Clark taught him proper piano technique by working on eliminating excess motion and using relaxed arms to produce full tones. Because Holland was not an advanced pianist when he first began with Clark, she realized that Holland needed essentially a "crash course" in piano. She quickly placed him on a piano curriculum preparing him for college study. Holland recalls the pieces he had to master between tenth and twelfth grade: *Bach Inventions No. 1, No. 6, and No. 8*; a few *Intermezzos* and the *G Minor Rhapsody* by Brahms; the Shostakovich *Three Fantastic Dances*; Albeniz's *Suite Espanol*, Milhaud's *Scaramouche Suite*; and the Mozart *G Major Piano Concerto, K. 453*. Holland stated, "It was only after I came under Frances Clark's spell did I become serious about my piano studies. I learned all of that literature in about a year and a half."

After Holland graduated from high school, he attended Oberlin College to study piano with John Perry. However, there was never an opening in John Perry's studio, so

for the two years Holland attended Oberlin, he studied with another teacher. As one of his course requirements, he was assigned a special pedagogy project. In January 1971 he returned to Princeton to study for a month at The New School with Clark and work on his pedagogy project. During his time at Oberlin, John Perry was asked to teach at The University of Texas at Austin. Before Perry left Oberlin, Holland auditioned for him, was accepted into his new studio at The University of Texas, and when Perry left Oberlin, Holland followed him. Holland completed his undergraduate degree with John Perry at The University of Texas in 1975.

After graduating, Holland was asked to return to The New School as a pedagogy intern. Holland divided his time between traveling to New York City twice a month to take private piano lessons, practicing two or three hours every day, teaching twenty-five hours of piano lessons a week, and spending many hours at meetings, observation sessions, and fulfilling administrative duties.

Holland stated that Clark's most revealing trait as a teacher concerned the hierarchical order of educating the child first, teaching music second, and teaching piano third. Clark believed that there was music in every person and the responsibility of the teacher was to find that and nurture it no matter how small the seed was. Holland stated:

For its time, that was a really radical idea. Today it doesn't seem that radical, but if you look back in the 19th century, it was generally believed that musical talent was a very rare thing and that few people could do it. The whole purpose of any musical education was to find those few talented people, weed out the rest, and train those talented musicians. The idea that everyone could grow in music study was a radical idea. I remember still believing that as a young pianist there were those that were

talented and those that were not. I thought it was the responsibility of the student to succeed, not the teacher. Frances Clark believed otherwise.²³⁸

When describing Clark's strengths and weaknesses in piano pedagogy Holland said that he didn't think she had a weakness in teaching pedagogy, but that her uniqueness in teaching pedagogy was her intellectual rigor. He believed Clark made the subject of piano pedagogy a subject worthy of rigorous philosophical and scientific inquiry. Clark was also unwilling to compromise in the sense that she wouldn't let a pedagogy student teach less well than they were capable of doing. If she observed something that needed immediate correction in a private lesson, she continued to question her pedagogy intern until she saw results in the piano performance or the attitude of the piano student.

In pedagogy classes, Clark never talked about abstract thoughts, but rather spoke very directly. According to Holland, Clark motivated students in three ways: modeling, terrorizing, and inspiring them. Holland said in pedagogy class if you weren't living up to your potential as a teacher, she could bore a hole through you with just one glance. He said,

Frances could change her attitude very quickly. You would think she was going to murder you because she was so upset with you, and then she'd smile and the sun would come out. If you changed your behavior and actions, things would be fine. But even if you didn't, she still loved you. She did use guilt to motivate you to use your potential too and use what you already knew. This was in direct relation to being an effective teacher and giving everything you could to your students.

Holland recalled that Elvina Pearce was giving lessons and had a student who had broken his arm. Clark met this student's mother at the supermarket and happened to ask

²³⁸ Sam Holland, personal interview, 30 March 2002.

about her children. The mother relayed the story about how Johnny had broken his arm and wouldn't be able to play piano for six weeks. Frances said she was sorry and then immediately went home to phone Pearce. During the conversation Pearce said, "I told Johnny's mother that I was so sorry that he wouldn't be able to take piano for six weeks." Then Frances said, "Do you mean that you missed the opportunity to work with Johnny's left hand alone for six weeks?" Clark had a way of allowing her pedagogy interns to change their thought-processes with life examples.

Holland said Clark was always practical and based her critiques on the internship itself and what she saw in her pedagogy students during their teaching, in class, or in piano lessons. With that as a starting point, she could always connect it to some greater truth or philosophical idea. But the starting place was always, "What's going on between this person and this person. What are they doing? What are they saying?" In that sense, it went from the specific to the general.

Holland said that all of his pedagogy classes were based on that philosophical approach to teaching. Interns did conduct method review projects and answer questions regarding what was in each method, but then class was devoted to discovering why each method was successful. Clark had her interns analyze many specific pieces of repertoire and then arrange various levels of pieces in order of difficulty, explaining their decisions. Clark wanted her interns to understand why they were choosing a piece of music at for a student. Clark believed that her interns had to project into the future and create long-term plans for their students. "I think that is one of the main failures in pedagogy today in that it's too reactive. When we started the year with a student, we had to know in September

what they would perform in May. Then we had to know how we were going to achieve those goals. And we couldn't fudge it." Holland stated:

If a student wasn't living up to the plans you had initially set up for him you could always change your plans to fit the student's progress, but Clark wouldn't let you evade the responsibility of making plans and setting goals and the map by which you would achieve that goal. But you could always change, otherwise, you'd be teaching "the plan" instead of teaching "the student."

Holland said his pedagogy classes focused on technical and musical issues and how to practice effectively at home. Clark also had her students read about notable philosophers and educators. Holland said, "She could take readings from outside piano pedagogy and force us to deal with the questions of 'How can you use what you just read, today?' or, 'The reason this student isn't excelling can be traced back to one of these fundamental truths. How can you change what you're doing according to this fundamental truth so the student can experience greater success?'"

About Clark's demeanor as a teacher, Holland said,

Her demeanor was different with children. She could be incredibly playful. She could become almost like a child or an animal when she was teaching a child. She would try to sing (her voice was low because of years of smoking), and she would dance with the children. But she tended to be more serious when she was teaching a pedagogy student. With the pedagogy students she was more serious, linear, and intellectual. That's one thing I find: not many pedagogy teachers make pedagogy an intellectually challenging subject. It's a very practical subject, but Clark made it intellectual for us. It involved philosophy, logic, and scientific method (both deductive and inferential reasoning).

Holland studied pedagogy with Clark for two years and earned his Pedagogy Certificate with distinction. But this was not the last time Holland taught at The New School.

After completing his master's degree in 1979, Clark asked Holland to return to Princeton and work at The New School as a faculty member and as an administrator. Holland said of his growing relationship with Clark, "It was a very natural growth. The transition from high school student to pedagogy student to colleague was not difficult for Frances. She was very willing to let people grow up and to let go of them from one stage to another stage in their life." Holland took the teaching faculty and Associate Director position and worked at the school from 1979-1987. During his tenure at The New School, Holland taught both group and private piano to all levels of piano students. Because of Holland's extensive performance background, Clark requested that he teach the most advanced students in the school and the advanced repertoire classes. "When I first arrived, I was teaching twenty-five students a week and still working as an administrator. I was at the school six days a week, working administratively, meeting with pedagogy students in the mornings, and teaching lessons in the afternoons and evenings."

In 1981 Holland became the Director of The New School and soon also became the Director of Professional Studies, where he supervised the pedagogy interns. In describing the program, Holland said,

There was a pedagogy team assigned to each group class. One faculty member and a few pedagogy students team-taught each group lesson at The New School. We had an hour weekly conference about the upcoming group class, and we also had a model demonstration of a private lesson taught by the faculty member so all the pedagogy students could observe that "model lesson," and the faculty member would also observe at least one of the pedagogy interns each week during their private teaching for feedback. Everyone was present for the group lesson. We typically videotaped each group lesson too. It was very rigorously structured and followed. Clark's philosophy was teaching the sound before the sign. She

believed that we should experience music by sound first, later in a physical way, and finally as a symbol. Through that philosophy, all other pedagogical activities should be guided. In these weekly meetings, lessons were developed from this basic thought.

In the intermediate repertoire classes that had more advanced students in them, I met one on one with the interns to discuss their students' private lessons.²³⁹

In 1983 when the joint master's program with Westminster Choir College began, Holland was involved with developing the program with Phyllis Lehrer and with supervising those students' pedagogy coursework and internships at The New School. The program was very successful throughout the 1980s, but in the 1990s, because Clark and Goss were involved in other endeavors and were teaching less and less at The New School, the joint program was not productive for The New School or Westminster Choir College. The program ended in 1999.

Holland remained at The New School until 1987, at which point he was hired at the University of Kentucky to teach piano pedagogy. He taught there for four years. During those four summers, Holland traveled to Norman, Oklahoma, where he began working on coursework for his doctorate at the University of Oklahoma. During his fourth year at the University of Kentucky, Holland took a leave of absence so he could fulfill his residency at the University of Oklahoma. Holland anticipated returning to Kentucky after his residency, but when the time came for him to return, the piano pedagogy position opened at Southern Methodist University in Dallas, Texas, and he took that job in 1991.

²³⁹ Sam Holland, personal interview, March 2002.

Holland stated that the SMU program was a direct duplication of The New School. When Louise Bianchi founded the program in 1963, she traveled first to Princeton and spent several weeks with Clark analyzing her program. Bianchi took Clark's model and transplanted it to SMU. The SMU pedagogy model included a master teacher, a pedagogy student, and community students taking piano lessons. To make sure she was transplanting Clark's pedagogy model and philosophy correctly, Bianchi hired Roger Grove, who had just graduated from The New School, to manage the preparatory department. Grove was brought in as a staff member to set up the details in writing. When Grove left SMU, Bianchi hired Ralph Hayes, who had also been trained at The New School. Hayes stayed at SMU until Bianchi retired in 1987. Greg Nagode was hired in 1987 to take over the pedagogy program. He used the same basic model Bianchi had created, but wrote a more flexible curriculum. Because the program had been run just like The New School, Holland said it felt very natural for him to step into the position in 1991.

When Holland came to SMU he revitalized the piano pedagogy program with a more eclectic approach. Both Bianchi and Nagode were very rigid in their approach, and Holland wanted to have more freedom with the program. He wanted to incorporate current technology in effective ways and he saw potential for technology to be used as a teaching tool, so he started using the piano lab for preparatory classes. Holland also revised the basic model that had already been established regarding the layers of mentors, pedagogy interns, and community students that the program requires. But Holland kept the basic model Clark had created at The New School regarding supervised teaching and

observation. Interns watch faculty members teach; faculty members watch interns teach; interns and faculty members team-teach; there is free observation, and unsupervised teaching. The intern commitment is fifteen hours a week. Those hours are divided between contact hours with students and hours for preparation, supervised team-teaching meetings, and private lesson meetings. The preparatory department uses the *Frances Clark Library* as its core curriculum for piano study. Students in the program use *The Music Tree* series, and, after they have completed those books, they continue their studies performing literature from many different series and major publishers.

In creating the pedagogy course curriculum at SMU, Holland felt that his students needed to study the same topics that he had studied with Clark at The New School, but also felt it necessary to include current research that was occurring in the field. Holland continually alters the content of his pedagogy courses as new research is published. Inspired by Clark, Holland created a course packet for his students that has included readings from well-known philosophers, psychologists, and educational theorists.

Holland not only associated with Clark as a student and later as a colleague, but from 1983 until her death, Holland was asked to be a co-author of the editions of *The Music Tree* series with her.²⁴⁰ Holland first began working with Clark on the *Musical Fingers* series of books—exercises designed to develop the physical skills to play the piano. They called the course *Musical Fingers* because each exercise had musical and technical goals.²⁴¹ Holland also began editing, testing, and proof-reading the *Minor*

²⁴⁰ Sam Holland, personal interview, 30 March 2002.

²⁴¹ Frances Clark, Louise Goss, and Sam Holland, *Musical Fingers Book 2* (Miami, Florida: Warner Brothers Publications, 1984) 2.

Masters series, a compilation of three different books containing “piano music designed especially for students—music that is easy to understand, appealing on first hearing, and technically within the range of elementary and early intermediate students.”²⁴² They were designed to introduce students to the easiest original keyboard works of Bach, Haydn, Mozart, Beethoven, and other recognized composers. In the mid-1980s Clark, Goss, and Holland wrote the correlated books for the *Musical Fingers* series entitled *Piano Etudes*. The *Piano Etudes* books were designed to take already published etudes from great teacher-composers and grade them to be used for elementary and intermediate level students.²⁴³

In the early 1990s, Warner Brothers bought The New School for Music Study Press as well as the Summy-Birchard Press and agreed to publish the revisions of *The Music Tree*. Currently, Warner Brothers Publishing Company owns the copyrights to the entire *Frances Clark Library*. Warner Brothers asked Holland to analyze the pedagogical consistency in the elementary series, provide new repertoire for the series, and create MIDI recordings for the series. Holland had only been a contributing author in the past, but this new assignment led to full co-authorship with the 2000 revision of *The Music Tree*. Holland’s name now appears on thirty-one books with Frances Clark and Louise Goss. Holland said, in the 1993 and 1997 revisions of *The Music Tree*, he wanted to introduce a higher proportion of recognizable music, including folk, pop, rock sounds, and more music requiring students to play pieces hands together earlier in the series. He

²⁴² Frances Clark and Louise Goss, eds., *Minor Masters Book 2: Original Keyboard Music from the 18th and 19th Centuries* (Princeton, NJ: The New School for Music Study Press, 1983) 2.

²⁴³ Frances Clark, Louise Goss, and Sam Holland, eds., *Piano Etudes Book 1: For the Development of Musical Fingers* (Miami, FL: Warner Brothers Publications, 1990) 2.

said he communicated with Clark several times a week to share thoughts and ideas.

Holland said that there have been discussions for future revisions of the adult method series, *Keyboard Musician*, making it more useable in private or group settings. Other books considered for future publication include supplementary materials like duets, ensemble books, hymns, and Christmas music.

When describing Clark as a person Holland said,

One of the most efficient ways of describing her is as a “Grande Dame” in the best sense of the word: she was very self-possessed and dignified, she was brilliant, consciously explosive, and wherever she was, things happened. Sometimes they were pleasant, and sometimes they weren’t, but it was absolutely impossible to be bored at lessons because something was always happening. I think she had an evangelical desire to change the world of music teaching. She wanted to make it important and respected. She wanted to put the student at the center of the process. That is a pretty common-place idea now, but it wasn’t in the 20s, 30s, 40s, 50s, and 60s. She was way ahead of her time in music instruction. I can’t think of any other piano educator who strove so hard to put the learner at the center of the process and who refused to compromise the mystery of musical art. I always thought Frances was 5’10” or 5’11”, but in reality she was only 5’3”! She just had this large personality and seemed physically larger. That says a lot about her personality and presence.

There are two people who I really owe everything to: Frances Clark and John Perry. And in a sense they are hierarchical because without Clark, Perry would have been meaningless to me. With piano playing, Clark created the love, respect, and appreciation of the activity. I think Clark’s strength in teaching piano was a combination of her background, her passion for music, and her phenomenal ears.

Holland said Clark’s legacy will continue in three ways: in people, in institutions, and in publications.

Clark’s legacy continues through those who were trained directly by her or by those trained by her interns. In the legions of students who have gone through The New School, they were either taught directly by Clark, by her interns who were taught how to teach from Clark, and that doesn’t even count the students who were taught by Clark or her interns who later went

into teaching piano! That literally becomes a real web of people that were influenced by Frances Clark directly.

In institutions we can talk about The Frances Clark Center whose mission it is to evolve and continue developing the best pedagogy strategies and using research to support its findings. The New School itself still has maximum occupancy of students being taught by former Clark interns.

Clark's legacy is also embodied in universities like SMU and other universities that are based on her pedagogy model. There's actually a Frances Clark Chair of Keyboard Pedagogy at Columbus University in Georgia and they have a program that is very similar to Clark's. Northwestern University also closely modeled Clark's program when Elvina Pearce implemented the program years ago. There are also dozens of smaller schools who have programs that are overseen by interns that studied with Clark. Then there is The National Conference on Keyboard Pedagogy which is an outreach of The Frances Clark Center.

In publications, there were articles written by Clark, written in tribute to Clark, and published in piano journals and magazines like *Keyboard Companion* which is also an extension of The Frances Clark Center.²⁴⁴

Holland said of Clark,

There is no current method, piano pedagogy course, or independent teacher in this country who has not been touched somehow by her thinking... Frances Clark always found a way to be positive, to first encourage a person and then to help him become greater than he imagined possible. She did this with piano students and teachers throughout a career that spanned eight decades. This is her legacy.²⁴⁵

John T. O'Brien

John T. O'Brien earned his Bachelor and Master of Music degrees from Baylor University and did advanced piano study at the Academy for Music and Dramatic Arts in Vienna, Austria. He received his Piano Pedagogy diploma from The New School for Music Study in Princeton.

²⁴⁴ Sam Holland, personal interview, March 2002.

²⁴⁵ Sam Holland, "Memories of Frances Clark," *Clavier* 37, (July-August 1998): 17.

After operating a private piano studio in Elkhart, Indiana, O'Brien returned to The New School for Music Study, where he served as the Director of Teacher Training from 1968-1970. In the fall of 1970, he joined the faculty at Goshen College in Goshen, Indiana, where he developed one of the first four-year undergraduate degree programs in piano pedagogy in the country.

In 1978, O'Brien accepted a position of Associate Professor of Music at Columbus State University's Schwob School of Music, where he developed and directed graduate and undergraduate degree programs in piano pedagogy and taught piano performance. He retired from Columbus State University in 1998. O'Brien served as a consultant to *The Frances Clark Library for Piano Students* for a period of over ten years, during which he offered suggestions for the original elementary series, *The Music Tree*.

O'Brien's first encounter with Frances Clark took place when he was a pedagogy intern at The New School for Music Study. He recalled observing an evening master class led by Clark. One of the students in the class played *Rondo Capriccioso* by Mendelssohn. After hearing the performance, Clark turned to O'Brien and said, "Would you like to work with this student?" Anxious about the situation, he quietly said, "Yes, but it would be much better for me to have the opportunity to observe your teaching." As a student at The New School, O'Brien observed a demonstration beginner class led by Richard Chronister, who mentored O'Brien and a fellow intern as they taught a similar class on alternate weeks. Because O'Brien felt overwhelmed by the number of students he was responsible for teaching, Clark suggested that he make lesson plans for the

following week at the end of each day's teaching when the lessons were still fresh in his mind. This wise suggestion made all the difference and relieved much of the pressure he felt. O'Brien said that by studying pedagogy at The New School he learned how to develop lesson plans, create practice steps for students to follow, and how to organize, plan, and teach group piano lessons. O'Brien said the following of Clark:

Frances Clark was an extraordinary teacher with a strong personality. She was articulate and a wonderful public speaker, who inspired confidence in all her students. When I returned to The New School as Director of Teacher Training, I was fortunate to have a very strong beginner's class. It was always part of the lesson plan to work out at least one of the new pieces in class to reinforce the practice steps. At our first demonstration class for parents and friends, the practice steps went very well, but at the moment of truth, when it became time for the student at the piano to actually play the piece, a look of fear spread over his face. Luckily, Frances was observing. When I looked at her, she gave me such a strong look of confidence that it seemed to go straight through me and right into the student. As a result, he performed the piece beautifully!

During one of Clark's pedagogy classes, O'Brien remembers that one of the very best pedagogy students was asked to sight-read one of the piano etudes from *Piano Technic: Book I*. The student made a small rhythmic mistake, but did not realize it. Clark, without saying a word, had several other students from the class read the same piece and they all made the same error. After one of the students realized what was happening and finally played the piece correctly, Clark made the point that rhythm was addictive and teachers have a responsibility to make sure their presentations to young students are always rhythmically accurate.

O'Brien learned from Clark that young children are extremely sensitive to sound and can understand very profound things. Clark said, "If a child can hear the difference between a foghorn and a bird, a fine sense of pitch can be developed. Everyone is

musical and it is our job, as teachers, to uncover this musicality and develop it.” O’Brien said that this idea was one of the most important lessons he learned at The New School.

Studying with Clark changed O’Brien’s teaching style. Clark’s general philosophy of education regarding preparation, presentation, and follow through greatly impacted his teaching. O’Brien said that Clark always found a “spark” during a student’s music lesson and had such strength of character that she enabled her students to perform better than they ever could have because of her own confidence in her teaching. O’Brien said he incorporated what he had learned from Clark into his own private studio teaching and used The New School curricula as a model when he later developed the four-year pedagogy programs at Goshen College and Columbus College.

O’Brien returned to private teaching in Elkhart, Indiana, after his internship at The New School. During that time, he was asked to present teaching demonstrations at Goshen College for local teachers on the subject of "how to teach beginners." He eventually was asked to take a part-time teaching position at the college. During one of his teaching demonstrations, Louise Goss came to watch him teach and was impressed with what she saw. She asked O’Brien if he’d be interested in taking the Director of Teacher Training position at The New School for Music Study. He agreed to do that and worked in that capacity from 1968-1970.

After O’Brien’s time as Director of Teacher Training at The New School, a faculty piano position opened up at Goshen College and he returned there to establish a Bachelor of Arts degree in Piano with a four-year course in piano pedagogy. Goss helped him create the curriculum for his pedagogy program and helped him establish a

preparatory department so his students could practice-teach with observation, just like he had done at The New School. O'Brien described his program at Goshen College:

In the first year of study, pedagogy students observed a beginning group class and a private lesson from that group. In the second year of study, students observed the same class, but at the next level, and taught a private lesson to a student from a new beginner's group. In the third year of study, pedagogy students added group teaching at the beginning level. Finally in the fourth year of study, those senior pedagogy students supervised and mentored the second year students, and they continued to teach the same group and private lessons they began in the second and third years of their study. Before each lesson, all students always watched a supervisor teach a demonstration lesson of the material the pedagogy student was about to teach. Then the supervisor watched each student teach a portion of the same lesson. Students were also required to attend formal pedagogy classes where the philosophy of pedagogy was discussed. The class discussions were about teaching experiences, not "talking about pedagogy." That idea was derived from Frances Clark.

Students in O'Brien's classes also analyzed the current piano methods and discussed and compared them to each other. Students in the preparatory department taught from *The Frances Clark Library* since O'Brien had studied it so thoroughly during his time at The New School and believed that its sequential presentation of new concepts was invaluable to beginning piano students.

In 1978 an Associate Professor of Music position opened up at Columbus State University. O'Brien had presented a week-long workshop to piano teachers at Columbus College in the summer of 1977 (the name of the college was later changed to Columbus State University). The Chairman of the Music Department was so impressed by what happened in the workshop that he invited O'Brien to interview for the position. O'Brien was hired because of his experience at The New School and his college experience at Goshen College.

He developed a new piano pedagogy program at Columbus College similar to the one he had established at Goshen College. First year students observed an advanced student lesson, observed a beginners group class, and a private lesson from that group class. They also kept journal accounts of what occurred in each lesson they observed. Second year students taught the group lessons from a new beginning class, taught private lessons from that class, and also observed the second-year group piano class. O'Brien said, "The pedagogy students truly witnessed the development of a piano student over the course of four years." The third year pedagogy students taught the first-year group piano class and private lessons from those classes. The fourth year pedagogy students taught the second-year group piano class, private lessons from those classes, observed advanced students who had studied five to eight years of piano, and taught basic repertoire classes. Graduate students taught group piano for music majors and non-music majors. Again, the preparatory department used *The Frances Clark Library* as the core curriculum for music study. Pedagogy students in the program learned how to present material sequentially in both group and private lessons.

O'Brien said the graduate program at Columbus College was established out of need. There were students who had graduated with performance degrees, but had never taken a pedagogy course and it was necessary that they teach piano to make a living. Because of that need, O'Brien created the master's program, a two-year program in which students observed undergraduate pedagogy courses; took classes in general pedagogy, special courses in teaching group piano classes for music majors and non-music majors, and piano literature classes of each period of music history; analyzed

various piano methods; and analyzed teaching pieces from beginning through advanced literature. Graduate students also analyzed current publications sent by publishers and discussed the pedagogical elements in each piece. Graduate students were also responsible for observing undergraduates in the preparatory department and writing critiques of their teaching. O'Brien observed all of the undergraduate and graduate students and hired one assistant to help with the observations which were always videotaped.

O'Brien took what he learned from Frances Clark regarding lesson planning, group teaching, private teaching, observation, and philosophy, and transplanted her ideas into pedagogy programs to two notable colleges in the United States. O'Brien said of Clark's legacy: "Frances Clark will be accredited for the interval approach to reading. This is a wonderful approach, but her greatest contribution to the field of piano pedagogy is that she advocated that there is music in all children. That will live on through all of her students."²⁴⁶

Lynn Freeman Olson

Lynn Freeman Olson (1938-1987) was one of the most sought-after clinicians in music education of his time and was also a prolific composer of music for keyboard study and classroom use. Olson earned degrees from the University of Minnesota, studied and worked with Frances Clark at The New School for Music Study, and then settled in New York City where he remained active teaching, composing, writing, lecturing, and judging. Olson traveled to an average of thirty states each year presenting workshops and clinics

²⁴⁶ John T. O'Brien, personal interview, 3 March 2003.

for conventions, teacher groups, and school systems. In addition to his compositions for independent teaching and early childhood, he co-authored a piano method series called *Music Pathways* with Louise Bianchi and Marvin Blickenstaff and college texts for class piano with Martha Hilley.

Olson not only composed hundreds of pieces of keyboard literature for all levels of piano study, but also composed songs for public radio series, *The Captain Kangaroo Show* on CBS-TV, and choral music for school and church use. He also created an early childhood music learning package entitled *It's Time for Music* with Mary Louise Reilly that included recorded original songs with children's voices, a songbook with lesson plans, a handbook with educational guidelines, including creative play ideas with simple instruments, and movement for children three to seven years of age.²⁴⁷ Olson also wrote a student concerto called *Celebration* for piano and classroom percussion instruments, which was premiered at a meeting of the Music Educators National Conference. Olson's compositions are published by Alfred Publishing Company, The Boston Music Company, Carl Fischer, Hal Leonard Publishing, Oxford University Press, Summy-Birchard/Warner Brothers, Warner Brothers Publications, and The Willis Music Company.²⁴⁸ Olson also created many educational materials in the fields of religion and dance. Those materials, as well as television materials, exist on records and tapes. There is a complete collection of Olson's music housed at The University of Texas at Austin.

²⁴⁷ "Teaching Music to the Young Set?" *Clavier* 26 December 1987: 28.

²⁴⁸ "Lynn Freeman Olson," <http://home.rica.net/tdm/music/npl_Alf.htm> [Accessed January 5, 2004]

Olson served as a contributing editor to *Clavier* from 1981-1987 and was a long-time music consultant to Carl Fischer Music Publishers.²⁴⁹ He was a life member of the National Federation of Music Clubs, a columnist for that organization's *Junior Keynotes* magazine, and editor of its *Junior Festivals Bulletin*. He was a National Arts Associate of Sigma Alpha Iota, and on the board of directors of the New York Federation of Music Clubs. In addition, he was a member of the permanent teaching staff of the International Workshops and the Caribbean Cruise Workshop for Piano Teachers.²⁵⁰

Olson was born on June 5, 1938, into a Swedish-American family in Minneapolis, Minnesota. Olson began studying piano at the age four, and by age seven he performed publicly for women's club meetings and churches and accompanied his father, an amateur clarinetist and violinist. At age eight Olson studied music at the MacPhail School of Music, a preparatory division of MacPhail College of Music in Minneapolis. He studied piano with Cleo Munden Hiner and eurhythmics with Martha Baker.²⁵¹ In 1956 Olson began his professional studies at the University of Minnesota. Olson considered going into the ministry and completed part of the pre-theology coursework as part of his undergraduate degree. But he later changed emphases and completed a Bachelor of Arts degree with an emphasis in Music in 1959.²⁵² It was during his years at the University of Minnesota that Olson published his first song called *Ring, Bells, Ring!* This included lyrics by Anna Fellroth, one of Olson's former teachers. The song was

²⁴⁹ "Passages," *Clavier* 27 January 1988: 8.

²⁵⁰ "Lynn Freeman Olson," <<http://www.alfredpubl.com/authors/olson.html>> [Accessed April 4, 2002]

²⁵¹ Steven Lee Betts, "Lynn Freeman Olson's Contributions to Music Education," diss., The University of Oklahoma, 1995, 25.

²⁵² Steven Betts 28.

published by the Publishing House of the Philadelphia Church and was recorded on Word Records by Lorraine Morrison.²⁵³

Also in 1959 Olson was asked by Cleo Hiner, his past piano teacher, to become one of her teaching assistants. It was during this year as Hiner's teaching assistant that Olson became exposed to the person and work of Frances Clark.²⁵⁴ Olson recalled when Clark's *Time to Begin* was published:

Cleo [Hiner] went to see what it was all about. She came back with the news that this was it: this was the course she had been waiting for. It was like getting religion. After that, we, her coterie, would travel to Frances Clark workshops in Minneapolis and sit in the front row. We became devoted to good teaching.²⁵⁵

Clark recalled one of Olson's first trips to one of her workshops:

Well, I don't remember how old he was when I first met him, but his teacher, Cleo Hiner, was a very great influence on him and she wanted him to have all the opportunities in the world.... So, she brought him to a five day workshop. Can you imagine at that young age? I don't know that he was there all the time but he was there enough to be seen and to have a couple of occasions where he played for me. But what he played were his own compositions. I remember them as being very "Lynn."²⁵⁶

In the fall of 1960 Olson moved to New Jersey to spend one year studying with Frances Clark, teaching on her staff, and assisting with The New School for Music Study's publication projects. Olson's training while a student at The New School included piano pedagogy with Frances Clark, piano teaching materials with Louise Goss, applied piano with Elvina Pearce, and music theory and history with David Kraehenbuehl. As part of his training he observed and team-taught a weekly class of

²⁵³ Steven Betts 28.

²⁵⁴ Steven Betts 29.

²⁵⁵ Steven Betts 29.

²⁵⁶ Frances Clark, interview by Steven Betts, 27 September 1993, Princeton, NJ, tape recording.

elementary students and taught at least one of the students in that class privately. By the end of the year he had taught every part of the group lesson and had received corrective feedback about his teaching from the master teacher of that class.²⁵⁷

After his studies at The New School, Olson returned to Minnesota to teach piano at MacPhail and to pursue a graduate degree at the University of Minnesota. During this time the University's radio station invited him to create a weekly music show for children. His program called *It's Time for Music* was highly acclaimed. It was produced for three years, but it was rebroadcast for the next twenty years, reaching foreign countries as well as other states. During that time, Olson composed over 200 children's songs.

In 1962 Olson relocated to New York City. As a pedagogical composer, Olson had success in 1963 with his first published work entitled *Menagerie*, a collection of piano pieces for children. Pieces including *In Fourteen Hundred Ninety-Two*, *Sugarloaf*, and *Silver Bugles*, were the first three of the over 1200 works Olson would contribute to the piano teaching repertoire.²⁵⁸ He also collaborated with Merrill Staton to write and produce children's songs for recordings. This partnership eventually led to his association with the CBS television show *Captain Kangaroo*, for which he co-wrote the songs for film clips and animated specials.²⁵⁹

In 1964 Olson returned to The New School for Music Study as an assistant to Louise Goss. While still living in New York, Olson commuted to Princeton to help Goss

²⁵⁷ Steven Betts 31.

²⁵⁸ Steven Betts 33.

²⁵⁹ "Passages" 8.

assemble prototypes of materials to be published as part of *The Frances Clark Library*.

Olson continued working at The New School with Goss until 1967 and he also served in the Extension and Promotion Department of the school.²⁶⁰

In the summer of 1968, Olson began teaching at The New School for Music Study, collaborating with Goss on the “Piano Play Shop,” a six week course to introduce young children to music through playing musical instruments, singing songs, playing games, listening to music, and physically responding to music. Students met once a week for ninety minutes to experience music in each of those capacities. Olson continued to teach this course during the 1968-1969 school year and the summers of 1969 and 1970.²⁶¹

Commenting on Olson’s teaching for “Piano Play Shop,” Louise Goss stated,

In an hour he could do thirty different activities. And every one of them came out of the one that came before and every one of them stretched the children from what they had done the last week just a little and every one of them was exciting... It was just really creative free flow. It was very exciting teaching, among the most exciting teaching experiences I’ve ever had. I think I owe that to Lynn.²⁶²

In the mid-1960s, Olson met Marvin Blickenstaff, who was a representative for Carl Fischer music publishing company, at a workshop at the Schmitt Music Center in Minneapolis. Blickenstaff encouraged Olson to submit his compositions to Carl Fischer. Olson’s compositions were accepted and published immediately. In 1969, the vice-president of the company suggested that Blickenstaff and Olson collaborate together to publish their own piano method. Together with the help of Louise Bianchi, head of the Southern Methodist University piano pedagogy department, they created the piano

²⁶⁰ Steven Betts 34.

²⁶¹ Steven Betts 37.

²⁶² Steven Betts 36.

method *Music Pathways*, first published in 1974 and revised in 1983.²⁶³ All three authors were familiar with the work of Frances Clark. Olson had studied, worked, and taught at The New School for Music Study; Bianchi served as a clinician for Frances Clark; and Blickenstaff was familiar with Clark's course from his studies at Oberlin College as an undergraduate. All three believed that Clark's intervallic approach to teaching reading was effective, and they incorporated that into their method as well as the idea of a multi-key approach to reading developed by Robert Pace.²⁶⁴ *Music Pathways* uses the intervallic approach and the 5-C approach to reading. The method is a concept-based design and uses "Oliver the Owl" to show preparatory and practice steps (similar to the Chip and Bobo characters in *The Music Tree*). Pre-reading consists of clusters, blocked intervals, and the gradual introduction of staff lines. Time signatures use a note symbol rather than a number for the pulse. Many of the pieces use compound meter and several pieces use ledger-lines above and below the grand staff.²⁶⁵ *Music Pathways* has continued to be an effective course for teaching piano to students.

In 1978 Olson was asked to write a series of articles for *Clavier* magazine. Olson brought his compositional expertise to bear on educational music and inaugurated the magazine's popular feature "Commissioned by *Clavier*," which began with his own composition, *Rhythm Machine*. Olson carefully selected the music to be featured in his column. He introduced, analyzed, and gave teaching suggestions for each new piano teaching piece. Composers such as Jane Bastien, William Gillock, Denes Agay, Ross

²⁶³ Steven Betts 38.

²⁶⁴ Steven Betts 47.

²⁶⁵ "Standard Piano Method Books," <http://www.pedaplusth_bk.html>
[January 10, 2004]

Lee Finney, Donald Waxman, Peter Schickele, David Karp, Katherine Beard, Paul Sheftel, Robert Vandall, Eugenie Rocherolle, Walter and Carol Noona, Elie Siegmeister, Tony Caramia, Joan Last, Robert Starer, and David Carr Glover wrote elementary to intermediate level works for the students of *Clavier* readers and Olson wrote pedagogical comments on each of their works.²⁶⁶

In 1985 Olson and Martha Hilley co-authored *Piano for the Developing Musician*, a two-volume course designed for use in piano classes for college music majors.²⁶⁷ The course has since been revised, and was published in its fifth edition in 2002. The course is now contained in one volume and is to be used over a two-year period. In 1986, Olson and Hilley created another one-volume course for adult beginners called *Piano for Pleasure*.²⁶⁸ This course has since been revised and was published in its fourth edition in 2001 by Wadsworth Publishing Company.

Throughout his professional life, Olson remained active as a clinician for music educators. He presented numerous workshops for *Music Pathways* for such groups as the Music Educators National Conference, Music Teachers National Association, National Piano Foundation, International Workshops, and Piano Teacher Cruises.²⁶⁹

Olson was a member of the American Society of Composers, Authors and Publishers and an honorary member of Sigma Alpha Iota as one of their first National Arts Associates. In 1986 Olson received the New York Music Teachers Association's Twenty-Fifth Anniversary award for his contributions to music education. In October

²⁶⁶ "Passages," 8.

²⁶⁷ Steven Betts 40.

²⁶⁸ Steven Betts 40.

²⁶⁹ Steven Betts 41.

1994 he was honored at the Ninth Biennial Conference on Piano Pedagogy for his significant and distinguished contribution to the field of keyboard education.²⁷⁰

James Schnars was a studio assistant and personal friend of Lynn Freeman Olson from 1963 until 1987. Schnars worked with Lynn Freeman Olson in every aspect of music production, including contacting publishers, proof reading, and acting as advisor in contractual and financial arrangements. Schnars first met Olson at a Thanksgiving dinner hosted by mutual friends. He said when he met Olson it was immediately apparent that he was “in the presence of a great intellect and moreover a sensitive, compassionate, and fun loving human being.”²⁷¹ Currently Schnars works with Olson’s estate in promoting his published works. He is the chairman of the Lynn Freeman Olson Composition Awards and the Lynn Freeman Olson Graduate Pedagogy Award that was established in 1991 as a memorial for Olson and is offered through the National Federation of Music Clubs.

Because Schnars worked so closely with Olson, he knew of Olson’s relationship with Frances Clark. He said of Clark, “In addition to being an outstanding keyboard pedagogue whose work in pedagogy changed the direction that that art took in the twentieth century, Frances was a human being. At Lynn’s passing in 1987, one of the first voices of consolation I heard was that of Frances Clark.”²⁷²

Olson had a long relationship with Clark and Goss at The New School, both as a pedagogy student and then later as a colleague. In the fall of 1960 Olson moved to

²⁷⁰ Steven Betts 41.

²⁷¹ James Schnars, personal interview, 10 June 2002.

²⁷² James Schnars, personal interview, June 2002.

Princeton to spend one year studying with Clark and the faculty of The New School. .

After one year at The New School, he returned to Minneapolis to teach piano at MacPhail and pursue graduate studies at the University of Minnesota.²⁷³ When sharing memorable stories about Olson's interaction with Clark, Schnars said the following:

I will never forget Olson's story of observing Frances teach *crescendo* to a young student. She moved from one corner of the room to the other extending her arms widely and increasing the volume of her voice in a thundering crescendo. Lynn remarked that there was no way that child would ever forget crescendo!²⁷⁴

Clark gave Olson insight into what a child could do both physically and cognitively. Olson's compositional style was more finely crafted after studying pedagogy with Clark. Schnars said, "Working with Clark and Goss honed Olson's own philosophy of music education and helped him develop an ability to focus his teaching pieces in a limited number of elements and to create works that were always child-like, yet never childish."²⁷⁵ In an interview with Helen Martin, Olson said of his compositional style, "I love beautiful melodies, so of the pieces I've written I personally prefer the more romantic ones, such as *Legend from the North*, *Nocturne*, and *September Serenade* from Book III of *Pop! Goes the Piano*. They're more like me."²⁷⁶ Olson wrote music containing contemporary techniques too, like his *Starry Night* which he developed from a tone row based on a telephone number listed under the name "Star" in the Manhattan directory. Olson believes that "no matter which style a composer chooses, musical expression, not the compositional device, is the most important aspect, and that

²⁷³ Steven Betts 32.

²⁷⁴ James Schnars, personal interview, June 2002.

²⁷⁵ James Schnars, personal interview, June 2002.

²⁷⁶ Helen Martin, "The Man Behind All That Music," *Clavier* 26 (October 1987): 9.

some twentieth century works have not been successful because the composers failed to keep that in mind.”²⁷⁷ Olson said of his own composing style, “When I write, I become the student I’m writing for. I’m very calculating from the standpoint that I set out to create music at a certain level keeping within certain parameters of expression. There is such a thing as inspiration, but it’s never been my view that it occurs when you are gazing out the window, hoping for something to come your way as your muse speaks. I find that I am my muse.”²⁷⁸

Martha Hilley has coordinated group piano at The University of Texas at Austin School of Music since 1982 and served as the head of the keyboard division from 1986-1989. Hilley has been active in workshops, conferences, and seminars on the international, national, state, and local levels. Hilley is the co-author with Olson of two college piano texts *Piano for the Developing Musician* and *Piano for Pleasure*. The texts were the first to embrace dedicated digital sequencer technology to provide web-based computer tutorials.²⁷⁹

Hilley first met Olson at a Music Educator’s National Conference in Atlantic City, New Jersey, in 1975. Hilley was on a panel at the conference and said, “After my presentation this nice looking man with dancing eyes came up to me and said, ‘Hi, I’m Lynn Freeman Olson and I like the way you think.’”²⁸⁰

Hilley and Olson worked together as clinicians for the National Piano Foundation starting in 1976 and then for International Workshops from 1982-1986. They began

²⁷⁷ Martin 9.

²⁷⁸ Martin 9.

²⁷⁹ “Martha Hilley,” <<http://www.kcmta.org/tri/guests/guests.html>> [Accessed January 9, 2004]

²⁸⁰ Martha Hilley, personal interview, 14 March 2003.

work as co-authors in 1980-1981 and continued in that capacity until Olson's death in 1987. As they were working on their college texts, Hilley said Olson mentioned Frances Clark's teaching philosophy on numerous occasions, and when he spoke of what he had learned at The New School, he said he had very fond memories of his time there working with Clark and Goss. Hilley explained that, "studying with Clark helped solidify Olson's already creative and pedagogically sound mind."²⁸¹ Hilley said that they did use Clark as a model for *Piano for Pleasure* in their intervallic approach to reading and also started the entire reading process with off-staff to single-line notation, just like Clark had done in *Time to Begin*.²⁸² Frances Clark not only influenced Hilley and Olson's college text, but Olson often referred publicly to Clark's philosophies and her published works and method of teaching piano.²⁸³

Lynn Freeman Olson was a prolific composer, arranger, and editor of piano music that still has a universal appeal for young students. It is almost impossible to attend a student recital without hearing one or more Olson compositions.²⁸⁴ Hilley said that Olson's most significant contribution to the field of piano pedagogy was his ability to motivate people—teachers, students, and parents. "His *An Evening with Lynn Freeman Olson*, (a workshop where community students performed pieces for their families in the audience, and where Olson would later involve different parts of the audience to learn about some aspect of music in a fun and creative way), was an incredibly memorable set of programs for any and all in attendance, but his music will live in the hearts of students

²⁸¹ Martha Hilley, personal interview, March 2003.

²⁸² Martha Hilley, personal interview, March 2003.

²⁸³ James Schnars, personal interview, June 2002.

²⁸⁴ Martin 9.

and teachers as long as those works continue to be played.”²⁸⁵ Schnars said that, in the field of piano pedagogy, Olson’s most significant contribution was

His significant compositional output—including the piano course *Music Pathways*, co-authored with Louise Bianchi and Marvin Blickenstaff, is still widely used in many piano studios. Also, through hundreds of lectures and workshops across the United States and Europe, he became known as a teacher’s teacher. Still today teachers speak of the positive results those experiences had in assessing and fine tuning their own teaching.²⁸⁶

In a tribute written for Olson after his passing, Iris and Morty Manus of Alfred Publishing Company wrote the following:

The Song has ended...
But the memory lingers on

In New York City, at 10 a.m. on November 18, 1987,
a life came to an end.
His was such an important life, we cannot let him pass
without notice.

His name was LYNN FREEMAN OLSON. He was a
composer. He was also a teacher, a musician, a
performer, a writer... and a friend.

Lynn was capable of more warmth and more kindness
than seemed possible for any human being.

He touched most everyone. To hear him speak or
perform was to be informed, entertained, and inspired.

And he was so talented. His compositions stand on
their own—but when he played them, they took on a
special meaning, ‘The trick,’ he often said, “was to get
more sound with fewer notes.” It is not easy, but he did
it as well as it has ever been done.

That he died at the age of 49 is unfortunate for all of

²⁸⁵ Martha Hilley, personal interview, March 2003.

²⁸⁶ James Schnars, personal interview, June 2002.

us. He gave so much, and we are thankful for that. Yet he had much more to offer.

He graced our lives, he enhanced our company, he brought happiness to all.

We will never, ever forget him.²⁸⁷

In another written article, it was said of Olson,

Through the many inspiring seminars and workshops Olson gave throughout the United States, Canada, and Europe, many teachers came to know and appreciate his work as a leader in piano pedagogy. Through his music, carefully designed to teach as well as entertain, teachers and their students will continue to enjoy this remarkable man's contributions to the field of music education.²⁸⁸

Schnars believes that Clark's legacy will continue through Olson because:

Clark greatly impacted Olson's view of a child's learning process and the way a teacher relates effectively to the child.²⁸⁹ In an interview with Fred Kern, Olson said, "I don't think it is so much her [Clark's] publications which caused me to branch out in my own direction as it was the teaching experiences I had under her, her philosophy, and her attitude. It was her creative approach to teaching that turned me on and perhaps charged up something that was inside me. Contact with Frances Clark changed you inevitably and forever. The way she taught and the way she perceived teaching was such an insightful and wonderful thing to observe that never again could you teach the way you used to teach. Teaching had to be vital. You would feel like a total traitor to her career and maybe even to the world of teaching in general if you ever taught in a way other than a very exciting, effective, dramatic, musical way."²⁹⁰

Elvina Truman Pearce

Elvina Truman Pearce attended the University of Tulsa, where she was a piano performance major, and then studied in New York City with the Russian artist-teacher

²⁸⁷ "LYNN FREEMAN OLSON (1938-1987)," *Clavier* 27 January 1988: 9.

²⁸⁸ "Passages" 8.

²⁸⁹ James Schnars, personal interview, June 2002.

²⁹⁰ Leila J. Viss, "Lynn Freeman Olson: His Philosophy of Music, Piano Education and Composition as Reflected in His Library Works and a Small Sample of His Piano Compositions," master's thesis, University of Denver, March 1990.

Isabelle Vengerova.²⁹¹ Following her studies in New York, Pearce was appointed to the piano faculty of Westminster Choir College. During her time in Princeton, Pearce became a long-time pedagogy student of Frances Clark. She subsequently became one of the founding faculty members of Clark's New School for Music Study, where she served as the Supervisor of Piano Pedagogy and Private Instruction.²⁹²

For fourteen years, Pearce taught pedagogy and directed the Preparatory Piano Division at Northwestern University in Evanston, Illinois. Since 1965, Pearce has resided in Naperville, Illinois, where for more than twenty-five years she has been associated with North Central College, both as a teacher and as director of its Division of Preparatory and Community Music, a program she founded in 1980. Her concert career is highlighted by a solo appearance with the Chicago Symphony in Orchestra Hall, a coast-to-coast broadcast over *The Chicago Theater of the Air* where she performed as the featured soloist with the WGN Chicago Philharmonic, and by recitals in Carnegie Recital Hall in New York City and the National Gallery of Art in Washington, D.C.

Since 1958, Pearce has presented workshops, recitals, and master classes in more than forty states and Canada, The Republic of China (where she was the first American invited to present an educational workshop for piano teachers), and Australia, where she was a keynote speaker and recitalist at the 1999 Australian National Piano Pedagogy Conference at Western Australia University in Perth. In 2000, she returned to Australia to present a series of workshops sponsored by the Western Australia Music Teachers Association and the Suzuki Talent Education Association. In the United States, she has

²⁹¹ Elvina Truman Pearce, *A Distinguished Career* (Naperville, Illinois, pamphlet, August 2002) 1.

²⁹² Elvina Truman Pearce, *A Distinguished Career* 1.

been a featured presenter at the Music Teachers National Association conferences, an organization for which she served four years as the National Certification Chairman. In 1998 Pearce was a featured presenter at the MTNA Nashville Conference, and in 2001 she was a keynote speaker for the association's *Pedagogy Saturday* event in Washington, D.C.²⁹³ She has been a leading lecturer throughout the country at numerous Music Teacher Association state conventions, the National Association of Schools of Music, the National Group Piano Symposium, and the National Conference on Piano Pedagogy, for which she chaired the committee on Intern Teaching and served on the Board of Directors.²⁹⁴

In addition to her ongoing career as a pianist, teacher, and lecturer, Pearce is a composer of educational piano music. She has created such pedagogical solo and duet collections as *Festivity*, *Karneval!*, *Adventures*, *Bagatelles*, *Diversions*, *Excursions Book 1*, *Excursions Book 2*, *Expressions*, *First Impressions*, *4 O'Clock Tunes*, *Second Impressions*, *Seven Preludes in Seven Keys Book 1*, *Seven Preludes in Seven Keys Book 2*, *Solo Flight*, *Sound Reflections Book 1*, *Sound Reflections Book 2*, and *Let's Duet!*.²⁹⁵ Pearce is also a frequent contributor to national music journals. Her articles on teaching have been featured in *The American Music Teacher*, *Clavier*, *Keyboard Arts*, *Piano Guild Notes*, *The Piano Quarterly*, *The Piano Teacher*, and *Keyboard Companion*. In 2000, upon the death of Richard Chronister, Pearce was appointed Editor-in-Chief of *Keyboard Companion*, with which she has been associated since its inaugural issue in 1990. In

²⁹³ Elvina Pearce, personal interview, 5 August 2002.

²⁹⁴ "Elvina Pearce," <<http://www.keyboardcompanion.com/Larger/Pearce.html>> [Accessed January 6, 2004]

²⁹⁵ "Elvina Pearce- works for piano," <<http://www.piano-pal.com/pearce.htm>> [January 6, 2004]

1999, Pearce became one of the founders of The Frances Clark Center for Keyboard Pedagogy and currently serves as Vice-President in charge of piano pedagogy on its board of trustees.

Pearce is a life member of Music Educators National Conference and Mu Phi Epsilon. She is also a member of the Illinois State Music Teachers Association and the Music Teachers National Association who awarded her the Master Teacher Certificate, in recognition of outstanding achievement in the fields of piano performance and pedagogy.²⁹⁶

While still in her teens, Pearce was selected as the first runner-up in two national piano competitions: The Patrick Hayes Award Competition in Washington, D.C., and the Michaels Memorial Award Competition in Chicago. While studying in New York City, Pearce was also the recipient of the Josephine Fry Memorial Award, presented biennially to an outstanding young artist by the New York Congress of Piano Teachers. After her formal piano studies and her solo recitals at the National Gallery of Art in Washington, D.C., and at Carnegie Recital Hall in New York City, she continued to perform regularly as a soloist with orchestras across the country, including the Chicago Symphony in Orchestra Hall.²⁹⁷

Pearce first met Frances Clark in the late 1940s in conjunction with Guy Maier at a summer workshop in Bristol, Tennessee. Clark, with Louise Goss as her assistant, was one of the guest clinicians and Pearce was a young piano student enrolled in the students' division of the workshop. Pearce saw Clark in subsequent summers at other Maier

²⁹⁶ Elvina Truman Pearce, *A Distinguished Career* 1.

²⁹⁷ Elvina Truman Pearce, *A Distinguished Career* 1.

workshops, and they became friends and kept in touch over the years. When Pearce went to New York City to study with Isabelle Vengerova in 1952, Clark frequently contacted Pearce and they enjoyed many dinners and wonderful visits on these occasions.

In 1955, Pearce terminated her studies with Vengerova in order to return to school to complete her undergraduate degree. She had started as a piano performance major at the University of Tulsa, but was accepted as a student at the Juilliard School and was enrolled to begin there in the fall of 1955. Because Pearce had received only a partial scholarship to Juilliard, it was necessary for her to obtain some kind of a part-time job in the New York area—her hope was to teach piano lessons. Pearce contacted Clark to tell her of her plans about school and finding a job. She immediately heard back from Clark, who told Pearce that she would be taking over the piano department at Westminster Choir College that same fall of 1955. Clark suggested that she not commit to a job until Clark could arrange a teaching position for her on her staff at Westminster Choir College.

Pearce subsequently had an interview in Princeton where she was offered a teaching fellowship, which would enable her to receive the college credits needed for completing her Bachelor of Music degree, as well as a nearly full-time teaching position on Frances' piano faculty. Almost overnight, Pearce made the decision to abandon her idea of remaining in New York and attending the Juilliard School, and instead moved to Princeton and began teaching with Clark.

From 1955 until her marriage in 1963, Pearce had the privilege of studying piano and piano pedagogy with Clark. During her first year in Princeton, Pearce took Clark's *Fundamentals of Piano Pedagogy* and *Practical Piano Pedagogy* courses at Westminster

Choir College. Pearce said of *The Fundamentals* course, “The course was so inspiring and enlightening that it changed the entire course of my life and career! For the first time I found myself considering piano teaching as an exciting and viable career.” The other course, *Practical Piano Pedagogy*, provided an opportunity to not only observe Clark’s work with young beginners in a group setting, but also gave her an opportunity to do practice teaching under her supervision. Pearce said that because she worked with Clark for such an extended period of time, that it seemed like her life was a never-ending pedagogy course in itself.

When Pearce moved to Princeton, she had no knowledge of the existence of *The Frances Clark Library*. At that time, the only books available in print were what are now *Piano Literature Book 2* and *Time to Begin*. Clark’s staff at Westminster Choir College had the opportunity to “test-teach” the first version of *Time to Begin* as well as all of its subsequent revisions. In addition, they were all involved in the evolution and testing of the rest of the library as each new book was completed. Pearce said of the process, “Witnessing the extreme precision, scholarship, and care that was patiently exerted on every page in every single book before its publication was indeed a revelation as well as an invaluable model for all interested in the pursuit of excellence.”

As *The Frances Clark Library* began to unfold, summer workshops for piano teachers were instigated to acquaint them with the materials. The first of these were week-long events involving Clark, Goss, and a staff of several others including Richard Chronister and Pearce. They occurred across the country in strategic locations. Sometime later, Summy-Birchard, the publisher of *The Frances Clark Library*, sponsored

several summers of one-day workshops throughout the United States and Pearce served as a clinician for many of these.

After five years at Westminster Choir College, Clark resigned from her position in order to devote more time to the expansion of her library and other pedagogical pursuits and to establish The New School for Music Study, of which Richard Chronister and Pearce were among the founders. Pearce said the following of Clark:

Frances Clark was a pioneer in piano pedagogy in many areas: 1. as a superb piano teacher of children as well as collegiate level advanced students in both private and group instruction. (She was able to make music “come alive” in a way seldom equaled by anyone!); 2. as a teacher of piano pedagogy (her program at Westminster was probably one of the first, if not the first, four-year program of its type anywhere, and she was greatly influential in stimulating the incorporation of similar piano pedagogy course offerings and pedagogy degree programs in collegiate institutions throughout the world); 3. as an eminent lecturer and writer on piano pedagogy; and 4. as the innovator of one of the most brilliant and successful piano courses of all time. The educational soundness of her approach to both teaching and learning music is the cornerstone of all of her publications. Her approach to teaching reading became a model for subsequent methods, and its influence is still very much in evidence today. In my opinion, *Time to Begin* was and still remains a masterpiece! Although over the years, many have tried to “reinvent” and perhaps even improve upon this beginners’ book, its educational validity, organization, sequencing of concepts, and musicality make it virtually invincible!

I believe that Frances Clark has done more to change the image of a piano teacher from “the little lady down the block” to that of an educated, well-trained, competent music professional than any other individual of our time. For all of her life’s work which spanned more than ninety years, everyone engaged in the teaching of piano owes her an endless debt of gratitude.²⁹⁸

²⁹⁸ Elvina Pearce, personal interview, August 2002.

CHAPTER SIX

SUMMARY

Richard Chronister recalled a time when he and Frances Clark were traveling together and standing in a line to board an airplane in a large Midwestern city. He said,

A woman passed by, did a double-take when she saw Frances and said, in a very loud and clear voice for all to hear, ‘Oh my goodness, it is Miss Byman, the harpist in our symphony.’ Frances, in a voice every bit as loud and clear, said, ‘No, I am a piano teacher...’ I’ve never forgotten that, and... I am always proud to say that, first and last, I am a piano teacher.²⁹⁹

Frances Clark believed there was value in music education, and she dedicated her life to improving methods of piano instruction. Her tireless efforts included the establishment of piano pedagogy programs, the creation of The New School for Music Study, the development of *The Frances Clark Library for Piano Study*, countless workshops, and numerous published articles. Her work touched the lives of hundreds of piano students, piano pedagogy interns, and other teachers whom she personally taught. She set as her goals that piano students would enjoy studying music throughout their lives, would feel confident and competent in creating music, and would feel comfortable performing for friends and family.

Frances Clark stated that a music educator’s main goal was to create a climate in which students could experience continual musical, intellectual, and emotional growth, and to become independent of the teacher in the process. She believed that everything teachers do, and every other teaching goal they have, should relate directly to this first, most basic, objective: to help students grow by and for themselves.³⁰⁰

²⁹⁹ “Association News: Richard Chronister Receives MTNA Achievement Award,” *American Music Teacher* June/July 1998: 77.

³⁰⁰ Frances Clark, *Questions and Answers* 1.

Clark is remembered by her former students as “intense, charismatic, commanding, intelligent, passionate, impatient, radiant, graceful, elegant, dignified, persuasive, stimulating, provocative, unwilling to compromise, a dynamo, and one to be feared.” These descriptions portray a strong woman who believed in herself and her abilities as an educator; who was not afraid of the male dominated work force of the 1940s, 50s, and 60s; who was not afraid to solicit help from those around her to achieve her goals; and who above all else demanded excellence in every venture she undertook. Frances Clark’s presence inspired her students to rethink their teaching. All of the participants in this project commented that they think of Clark every day, critiquing their teaching, explaining that, because of her, they always teach to the best of their abilities. Many of Clark’s former students have made significant contributions to the field of piano pedagogy.

Columbus State University (Columbus, Georgia), Goshen College (Goshen, Indiana), North Central College (Naperville, Illinois), Northwestern University (Evanston, Illinois), Southern Methodist University (Dallas, Texas), Union College (Lincoln, Nebraska), University of California at Santa Barbara (Santa Barbara, California), University of Kentucky (Lexington, Kentucky), University of Southern California (Los Angeles, California), University of Tulsa (Tulsa, Oklahoma), Westminster Choir College (Princeton, New Jersey), and William Jewell College (Liberty, Missouri), for example, all have pedagogy programs established by Clark interns who modeled their programs after The New School for Music Study.

Other Clark interns have established their own schools and have worked at major community schools, including the Colburn School of Performing Arts (Los Angeles,

California), the Edward Parker Piano Studio (British Columbia, Canada), Lawrenceville School (Lawrenceville, New Jersey), MacPhail Center for the Arts at the University of Minnesota (Twin Cities, Minnesota), Neighborhood Music School (New Haven, Connecticut), The New Piano Preparatory School (Tulsa, Oklahoma), Plas des Arts (British Columbia, Canada), the University of St. Thomas Conservatory (St. Paul, Minnesota), and The Washington Academy of Performing Arts (Redmond, Washington).

Clark's interns have written in music magazines like *American Music Teacher*, *Clavier*, *Keyboard Arts*, and *Keyboard Companion*. Some have had professional concert careers performing solo, chamber, and concerto works. Others have won prizes at international piano competitions, including the Bartok-Kabalevsky International Piano Competition and the Ibla International Competition in Sicily. Clark interns are seen lecturing and presenting at conferences such as the Music Teachers National Association Conference, the National Conference on Keyboard Pedagogy, and also at state conferences and conventions.

Some of Clark's students collaborated with other piano pedagogues and created their own piano methods, including *Artistry at the Piano*, *Keyboard Musicianship*, *Music Pathways*, *Piano for the Developing Musician*, and *Piano for Pleasure*. Clark interns suggest that other piano methods have been influenced by Clark's ideas. Other Clark interns and collaborators have written hundreds of piano pieces for students that are still widely published by such companies as Alfred; Belwin; Carl Fischer; Schmitt, Hall, and McCreary; Schirmer; Summy-Birchard; Warner Brothers; and Willis. Still others have pioneered the application of electronic and MIDI technology in computer-assisted music education software and web-based music tutorials.

Having studied and interned with Samuel Holland at Southern Methodist University for six years during my undergraduate and graduate studies, having taken a pedagogy fellowship at The New School for Music Study for a year, and having spent hours interviewing Clark's pedagogy interns, I have found this project extremely rewarding. This year, I am teaching my first college piano pedagogy class at Colorado State University in Fort Collins, Colorado, and have been modeling my classes after much of what I learned at SMU, The New School for Music Study, as well as the performance, pedagogy, and music education classes I have taken to earn my DMA at The University of Texas at Austin. In my own way, I feel as though Frances Clark has influenced me in my professional career and the way I am teaching pedagogy to college students at the undergraduate and graduate levels.

I have learned that Frances Clark was a powerful woman who gave every ounce of energy she had to bettering the lives of musicians. She had ideas of how to make piano instruction more efficient and used her talented staff and interns around her to make her ideas a reality. Some people felt they were taken advantage of, whereas others felt stimulated by the process of creating a new piano library. It seems as though Frances Clark was intimidating and at the same time, inspiring. She was relentless in the pursuit of perfection, and she expected perfection not only from herself, but from her pedagogy interns as well. That kind of consistent and strong focus stayed with her pedagogy interns as they have taken Clark's critiques to heart. With the motivation that stemmed from Clark's example of dedication, self-examination, diligence, and innovation, Clark's interns continue promoting the principles on which she based her life's work. Their

efforts, and the resulting benefits in the lives of the children they touch, are Clark's legacy.

APPENDIX A

COMPLETE LIST OF FRANCES CLARK'S PEDAGOGY INTERNS

COMPLETE LIST OF FRANCES CLARK'S PEDAGOGY INTERNS

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APPENDIX B

INTERVIEW GUIDE FOR LOUISE GOSS REGARDING THE HISTORY OF FRANCES CLARK'S PEDAGOGY PROGRAMS

INTERVIEW GUIDE FOR LOUISE GOSS REGARDING THE HISTORY OF FRANCES CLARK'S PEDAGOGY PROGRAMS

Goal: To document the history of forming the first piano pedagogy degree programs in the United States

1. Kalamazoo College 1945

- i. How did Frances Clark determine what courses were needed in a piano pedagogy degree program?
- ii. How often did Clark meet with her pedagogy students in formal pedagogy class?
- iii. What specific classes were offered in pedagogy?
- iv. What methods were analyzed in class?
- v. How were the pedagogy classes structured? Did Clark lecture or did students share their findings with the class?
- vi. Who were the first piano pedagogy students?
- vii. How did Clark develop the piano preparatory school? How many children were involved in the program? What methods were used to teach them?
- viii. Were there required textbooks used by the pedagogy students?

2. Westminster Choir College 1955

- i. How did the faculty members choose Clark and Goss to run the pedagogy program? Was there a national search?
- ii. What changes were made to the degree program in comparison to Kalamazoo?
- iii. What students were involved in the first pedagogy classes there?
- iv. What textbooks were used for the pedagogy students? What materials were used or created?

- v. How often did the pedagogy students meet together?
- vi. What was the degree program like? The curriculum?
- vii. How often were the pedagogy students observed?
- viii. What were the pedagogy classes like?
- ix. How quickly did the preparatory department develop?
- x. How did community members find out about the program?
- xi. What methods were used for the children?
- xii. How was supervision of graduation students conducted? (hand-written comments, audio recordings, videotaping, etc.)

3. The New School for Music Study 1960

- i. Why did Clark leave Westminster Choir College?
- ii. What modifications were made for the design and curriculum of the pedagogy and preparatory program in comparison to Kalamazoo and Westminster Choir College?
 - 1. Was Clark familiar with the Burrows/Pace tradition associated with Teachers College, Columbia University of the 1920s and 30s? Did she model her school and method after their ideas (Burrows/Pace Methods)
 - 2. Was Clark familiar with the work at Northwestern University (Northwestern Preparatory Department, Oxford Piano Course—Gail Haake, Charles Haake, Osborne McConathy, Ernest Schelling)?
 - 3. How did Clark find her assistant directors and faculty members?
 - 4. How did Clark afford the New School?
 - 5. Who were her business consultants?

6. What was the relationship like between the faculty members at Westminster Choir College and The New School?
7. Who replaced Clark at Westminster Choir College?
8. Who replaced Clark at Kalamazoo College?
9. Did those programs continue without Clark?
- iii. Describe the first pedagogy curriculum at The New School?
- iv. Did the pedagogy students take classes at Westminster and at The New School?
- v. Describe the content of the pedagogy courses at The New School. What classes were required/offered?
- vi. What were the goals in Clark's work with young people who were planning careers as piano teachers?
- vii. Are there early sketches of drafts of the degree programs as they developed over time?
- viii. Did pedagogy students receive college credit for teaching at The New School? Did they receive scholarships? How were they funded?
- ix. Who are the current staff members? Are there other notable staff members that worked there?
- x. What was Clark's role as the Director of The New School?
- xi. The Piano Preparatory Department grew very quickly, how did Clark run the program?
- xii. Describe the supervisory system?
- xiii. How was observation and class assistance conducted?
- xiv. Describe the process of scheduling private lessons.

- xv. How were auditions held? What did Clark look for in a beginning student? Did she accept any student interested in music? Did she have adult students?
- xvi. Were there mandatory performances? Recitals? Competitions?
- xvii. Did students perform in the community? Were there community recitals?
- xviii. How did Clark recruit students? Were there advertisements in the local newspapers?
- xix. Was there recruiting for pedagogy students across the country? How did pedagogy students discover the program? How many graduate students are currently in the program? How many community students are involved in group and private lessons?
- xx. Who were Clark's most notable students? What did they contribute? Do you have access to phone numbers or e-mail addresses?
 - 1. Did they set up pedagogy programs in other colleges?
 - 2. Did they create new methods?
 - 3. What else did they contribute?
 - 4. How has Clark's legacy continued

APPENDIX C

COVER LETTER, INTERVIEW GUIDE, AND CONSENT FORM FOR CLOSE ASSOCIATES AND NOTABLE STUDENTS OF FRANCES CLARK

COVER LETTER, INTERVIEW GUIDE, AND CONSENT FORM FOR CLOSE
ASSOCIATES AND NOTABLE STUDENTS OF FRANCES CLARK

May 14, 2002

To:

From:

Dear:

I am writing to the most notable former students of Frances Oman Clark who studied with her in some capacity at The New School for Music Study. Clark's career and contributions to the field of piano pedagogy are the subjects of my doctoral dissertation at The University of Texas at Austin as well as her continued legacy through her most notable students. By researching what all of her students have contributed to piano pedagogy, one may gain an understanding of Clark's profound influence in our field.

Because of your association with Clark, you are in a position to provide crucial information for this research. The fifth chapter of my dissertation is entitled "Frances Clark's Students, their Contributions to Piano Pedagogy, and Frances Clark as Seen by Her Pedagogy Students: Selected Views of the Person and the Pedagogue." The information that you provide will be placed in this chapter. The enclosed questionnaire is designed to solicit your recollections and opinions about your study with Clark and how her influence has helped you in your career. Your input is of great value to me in my attempt to present a complete and accurate account of Frances Clark.

I would be most grateful if you would answer the questions as honestly and completely as possible, adding any remarks or details you think would be helpful in explaining or clarifying your response. Feel free to use the back of this question sheets or additional paper, if necessary.

I would prefer to quote you by name. However, I will honor your request for anonymity if you simply leave the signature line blank at the end of the form.

Because my deadlines are approaching rapidly, please return your completed questionnaire to me in the enclosed self-addressed, stamped envelope by June 15, 2002. Thank you in advance for your assistance in this research.

Sincerely,

Allison L. Hudak
DMA Music Education/Piano Pedagogy
The University of Texas at Austin

INTERVIEW GUIDE FOR FRANCES CLARK’S MOST NOTABLE STUDENTS

Goal: Gain a comprehensive understanding of Clark’s influence as a studio teacher, as a pedagogy teacher, the interaction you had with her in your professional life, and her continued legacy through your career.

- I. Please provide a resume that may be used to create a brief biographical sketch to be included in “The Continued Legacy of Frances Clark.”
- II. What years were you associated with Frances Clark?
- III. Describe your first encounter with Frances Clark.
- IV. What types of things occurred in your piano lessons with Clark?
- V. How were you involved with The New School?
- VI. Describe Clark as a person.
 - a. Describe her demeanor.
 - b. What motivated Clark in her professional life?
 - c. Can you share any personal stories about your interaction with Clark?
- VII. Describe Clark as a pedagogy teacher.
 - a. What was Clark’s most revealing trait?
 - b. How did she motivate students?
 - c. How did she approach teaching issues in pedagogy classes?
 - d. What types of subject materials were covered in pedagogy class?
 - e. What other objectives did Clark have for teaching pedagogy to her college students?
 - f. Was Clark’s demeanor different with the children she taught in comparison with her pedagogy students?
- VIII. Describe the following:
 - a. Clark’s philosophy of music education
 - b. People and events that shaped her thoughts and actions
 - c. Clark’s influence on you
 - d. Clark’s influence on subsequent generations of piano teachers
- IX. What were Clark’s strengths and weaknesses in:
 - a. Teaching piano?
 - b. Teaching piano pedagogy?
 - c. Administration?

- X. What were the most important lessons you learned from Clark?
- XI. In your opinion, what were the significant strengths of your pedagogical studies at The New School?
- XII. In your opinion, what were the significant weaknesses of your pedagogical studies at The New School?
- XIII. In your own words, please characterize Frances Clark as:
 - a. A teacher of children
 - b. A teacher of college pedagogy students
 - c. A teacher of teachers
- XIV. Did you learn important lessons regarding any of the following? Please comment on any that are relevant to your experience.
 - a. Teaching musicianship
 - b. Teaching music reading
 - c. Technique and tone production
 - d. Musical interpretation
 - e. Pre-college piano curricula
 - f. Professionalism
- XV. What did you learn about teaching from Frances Clark?
- XVI. How did studying with Frances Clark change your teaching?
- XVII. Describe your teaching internship to the best of your ability. Include a general profile of teaching experiences, quality and nature of supervision, and the impact of that experience on your subsequent career.
- XVIII. What ideas did you take from Clark and expand into your own teaching?
- XIX. Describe your own teaching career.
- XX. Describe your most significant contributions to the field of piano pedagogy.
- XXI. How often do you think about Clark in your own teaching?
- XXII. In your mind, how has Clark's legacy continued?

CONSENT FORM

If I may use your name in connection with your remarks, please sign here. If you wish to remain anonymous, do not sign.

Signature _____

Date _____

Please return by June 15, 2002 to:

Allison Hudak
610 Tara Drive
DeSoto, TX 75115

In case I need to clarify anything in your questionnaire, please write your phone number and/or e-mail address below so I may contact you.

Printed Name _____

Phone Number _____

E-mail Address _____

If you would like to contact me in any way, you may call at (972) 223-7338 or e-mail me at allisonhudak@hotmail.com. Thank you for your participation in this dissertation.

APPENDIX D

ADDITIONAL QUESTIONS USED IN SAMUEL HOLLAND'S INTERVIEW GUIDE
USED IN CONJUNCTION WITH THE QUESTIONS FROM APPENDIX C

ADDITIONAL QUESTIONS USED IN SAMUEL HOLLAND'S INTERVIEW GUIDE
USED IN CONJUNCTION WITH THE QUESTIONS FROM APPENDIX C

Goal: Gain a comprehensive understanding of Clark's influence as a studio teacher, as a pedagogy teacher, the interaction you had with her in your professional life, and her continued legacy through your teaching.

- I. What types of things occurred in your piano lessons as a pre-teenager?
- II. Describe how your relationship with Clark continued after your studies with her as a child.
- III. How were you involved with The New School?
- IV. When did your professional relationship begin with Clark?
- V. How did you become involved with The Frances Clark Library?
- VI. Describe the SMU Piano Pedagogy Program. Is it modeled after Clark's program?
- VII. Describe the SMU Piano Preparatory Department.
 - a. What is the mission?
 - b. What is the educational structure?
 - c. Describe the financial design of the program.
 - d. What is the role of salaried staff?
 - e. What is the role of teaching assistants?
 - f. How much supervision/observation is used? Is this an idea from Clark?
 - g. Describe the preparatory curriculum.
- VIII. Describe your involvement with *The Frances Clark Library*.
 - a. What editions have you been involved with?
 - b. How closely did you work with Clark?
 - c. Did Clark ask you to compose certain pieces for *The Music Tree*?
 - d. What future additions do you foresee with *The Frances Clark Library*?

APPENDIX E

INTERVIEW GUIDE FOR MARTHA FRANCES HILLEY AND JAMES SCHNARS IN LIEU OF LYNN FREEMAN OLSON

INTERVIEW GUIDE FOR MARTHA FRANCES HILLEY AND JAMES SCHNARS IN LIEU OF LYNN FREEMAN OLSON

Goal: Gain a comprehensive understanding of Clark's influence as a studio teacher, as a pedagogy teacher, and how her teaching influenced Lynn Freeman Olson as a teacher, composer, and musician.

- I. Please provide a resume or paragraph about yourself that I may use to create a brief biographical sketch to be included in this dissertation. Also include some information regarding your association with Lynn Freeman Olson.
- II. Please describe your personal knowledge of Frances Clark and her varied interests as a teacher of children, a teacher of college pedagogy students, a teacher or teachers, and any knowledge of her published works.
- III. Please describe how you knew Lynn Freeman Olson.
- IV. What years were you associated with Olson?
- V. Describe your first encounter with Olson.
- VI. Did Olson mention Clark's teachings in any capacity?
- VII. Did he mention anything about his experiences at The New School?
- VIII. Are there any memorable stories he shared with you about his interactions with Clark?
- IX. Did he ever discuss the types of activities he was involved with at The New School? If so, what were they?
- X. How did studying with Clark influence or change Olson's teaching abilities?
- XI. How did Clark influence Olson's work as a composer?
- XII. Did Clark and Olson interact together after his studies at The New School?
- XIII. What ideas did you and Olson take from Clark and expand into your and Olson's published materials?
- XIV. What printed materials are still available created by Olson?

- XV. What was Olson's most significant contribution to the field of piano pedagogy?
- XVI. In your mind, how has Clark's legacy continued through Lynn Freeman Olson?

APPENDIX F

INTERVIEW GUIDE FOR MARJORE CHRONISTER AND ELVINA TRUMAN PEARCE IN LIEU OF RICHARD CHRONISTER

INTERVIEW GUIDE FOR MARJORE CHRONISTER AND ELVINA TRUMAN PEARCE IN LIEU OF RICHARD CHRONISTER

Goal: Gain a comprehensive understanding of Clark's influence as a studio teacher, as a pedagogy teacher, and her teaching influenced Richard Chronister as a teacher, composer, and musician.

- I. Please provide a resume or paragraph about yourself that I may use to create a brief biographical sketch to be included in this dissertation. Also include some information regarding your association with Richard Chronister.
- II. Please describe your personal knowledge of Frances Clark and her varied interests as a teacher of children, a teacher of college pedagogy students, a teacher of teachers, and any knowledge of her published works.
- III. Please describe how you knew Richard Chronister.
- IV. Did Richard Chronister mention Clark's teachings in any capacity?
- V. Did he mention anything about his experiences at The New School?
- VI. Are there any memorable stories he shared with you about his interactions with Clark?
- VII. Did he ever discuss the types of activities he was involved with at The New School? If so, what were they?
- VIII. How did studying with Clark influence or change Chronister's teaching abilities?
- IX. Did Clark and Chronister interact together after his studies at The New School?
- X. Can you describe how Chronister and Jim Lyke created the National Conference on Piano Pedagogy?
- XI. How did Chronister found The Frances Clark Center for Keyboard Pedagogy?
- XII. Describe Chronister's work with *Keyboard Companion*. What was his vision for this publication?
- XIII. What did Chronister do as Educational Director for the National Keyboard Arts Associates?

- XIV. Did Chronister work at any colleges or universities?
- XV. How did he establish the first piano pedagogy degree recognized by the premier accrediting association?
- XVI. Was the program for undergraduates or graduate students?
- XVII. What school did this program begin in?
- XVIII. What schools modeled his program?
- XIX. What courses were required of students?
- XX. What materials did he use in his pedagogy classes?
- XXI. Did he refer to Frances Clark in his teachings?
- XXII. What was Chronister's most significant contribution to the field of piano pedagogy?
- XXIII. In your mind, how has Clark's legacy continued through Richard Chronister?

APPENDIX G

INTERVIEW GUIDE FOR MARTHA BAKER-JORDAN IN LIEU OF
ROGER GROVE

INTERVIEW GUIDE FOR MARTHA BAKER-JORDAN IN LIEU OF ROGER GROVE

Goal: Gain a comprehensive understanding of Clark's influence as a studio teacher, as a pedagogy teacher, and how her teaching influenced Roger Grove as a teacher, composer, and musician.

- I. Please provide a resume or paragraph about yourself that I may use to create a brief biographical sketch to be included in this dissertation. Also include some information regarding your association with Roger Grove.
- II. Please describe your personal knowledge of Frances Clark and her varied interests as a teacher of children, a teacher of college pedagogy students, a teacher of teachers, and any knowledge of her published works.
- III. Please describe how you knew Roger Grove.
- IV. Did Grove mention Clark's teachings in any capacity?
- V. Did he mention anything about his experiences at The New School?
- VI. Are there any memorable stories he shared with you about his interactions with Clark?
- VII. Did he ever discuss the types of activities he was involved with at The New School? If so, what were they?
- VIII. How did studying with Clark influence or change Grove's teaching abilities?
- IX. Did Clark and Grove interact together after his studies at The New School?
- X. Can you describe Grove's work at SMU?
- XI. Can you describe how Clark's ideas transferred to Grove's work in the SMU pedagogy program?
- XII. Was the program for undergraduates or graduate students?
- XIII. What schools modeled his program at SMU?
- XIV. What courses were required of students?
- XV. What materials did he use in his pedagogy classes?

- XVI. Did he refer to Frances Clark in his teachings?
- XVII. Can you describe Grove's compositions for piano?
- XVIII. Are there any pieces that were inspired by his studies with Clark?
- XIX. Do you know what pieces are still in publication by Grove?
- XX. Did Grove work at any other colleges or universities?
- XXI. What was Grove's most significant contribution to the field of piano pedagogy?
- XXII. In your mind, how has Clark's legacy continued through Roger Grove?

APPENDIX H

INTERVIEW GUIDE FOR MARY GAE GEORGE IN LIEU OF JON GEORGE

INTERVIEW GUIDE FOR MARY GAE GEORGE IN LIEU OF JON GEORGE

Goal: Gain a comprehensive understanding of Clark's influence as a studio teacher, as a pedagogy teacher, and how her teaching influenced Jon George's career.

- I. Please provide a resume or paragraph about yourself that I may use to create a brief biographical sketch to be included in this dissertation. Also include some information regarding your association with Jon George.
- II. Please describe your personal knowledge of Frances Clark and her varied interests as a teacher of children, a teacher of college pedagogy students, a teacher of teachers, and any knowledge of her published works.
- III. Please describe how you met Jon George.
- IV. Did Jon George mention/discuss Clark's teachings in any capacity?
- V. Describe his experiences at The New School?
- VI. Are there any memorable stories he shared with you about his interactions with Clark?
- VII. Did he ever discuss the types of activities he was involved with at The New School? If so, what were they?
- VIII. How did working with Clark influence or change George's teaching or composing abilities?
- IX. Describe the types of pieces George wrote for *The Frances Clark Library*.
- X. Describe the collaborative effort in creating new pieces of music. Did George suggest pieces to Clark or did Clark give George ideas to work with?
- XI. How many years did you and Jon work together at The New School?
- XII. Did Clark and George interact together after his collaborative efforts at The New School?
- XIII. What did you learn from Frances Clark? Did this affect your own teaching abilities?
- XIV. Describe George's professional career after working with Clark.

- XV. Did George continue to compose or teach music?
- XVI. Describe your association with Clark and Goss.
- XVII. What was Jon George's most significant contribution to the field of piano pedagogy?
- XVIII. What was your most significant contribution to the field of piano pedagogy?
- XIX. In your mind, how has Clark's legacy continued through you and your husband?

APPENDIX I

CATALOGUE OF PUBLICATIONS BY FRANCES OMAN CLARK

CATALOGUE OF PUBLICATIONS BY FRANCES OMAN CLARK

The Elementary Series in The Frances Clark Library

The Music Tree (for the young beginner)				Supplements to The Music Tree	
Level	Textbooks	Workbooks	Audio Aids	Collections of Solos	Collections of Duets
Primer	Time To Begin	TTB Activities	CD, GM Disk	Solo Flight	Side by Side (student & teacher)
1	Music Tree 1 (formerly A)	Activities 1	CD, GM Disk		Side by Side 1
2A	Music Tree 2A (formerly B)	Activities 2	CD, GM Disk	Four O'Clock Tunes	Side by Side 2A
2B	Music Tree 2B (formerly C)	Activities 2B	CD, GM Disk		Two at One Piano 1 (two students)

The Early Intermediate through Early Advanced Series in The Frances Clark Library

3	Music Tree 3	Activities 3	CD, GM Disk	Keyboard Literature 3 Students' Choice 3 Keyboard Technic 3	Two at One Piano, Book Two
4	Music Tree 4	Activities 4	CD, GM Disk	Keyboard Literature 4 Students' Choice 4 Keyboard Technic 4	Two at One Piano, Book Three (for two students)

The Six Levels (Core Curriculum)

Supplements To The Six Levels

Level	Literature	Technic	Theory	Collections of Solos	Collections of Duets
1	*The Music Tree Part 3 *Activities Part 3 *Keyboard Literature 3 Piano Literature 1 Contemporary Piano Literature 1 Minor Masters 1	*Keyboard Technic 3 Piano Technic 1 Musical Fingers 1 Piano Etudes 1	Keyboard Theory 1	*Students' Choice 3 Themes From Masterworks 1 Supplementary Solos 1 Folksongs Revisited	Two at One Piano Book 2 (for two students)
2	*The Music Tree Part 4 *Activities Part 4 *Keyboard Literature 4 Piano Literature 2 Contemporary Piano Literature 2 Minor Masters 2 I Remember Gurlitt 1	*Keyboard Technic 4 Piano Technic 2 Musical Fingers 2 Piano Etudes 2	Keyboard Theory 2	*Students' Choice 4 Themes From Masterworks 2 Supplementary Solos 2 Sounds of Jazz 1 Penguin Parade	Two at One Piano Book 3 (for two students) Couples Only (for two students)
3-4	Piano Literature 3-4a-4b Contemporary Piano Literature 3-4 Minor Masters 3 I Remember Gurlitt 2	Piano Technic 3 Piano Technic 4 Musical Fingers 3 Piano Etudes 3	Keyboard Theory 3 Keyboard Theory 4	Themes From Masterworks 3 Supplementary Solos 3-4 Riches of Rag Sounds of Jazz 2 Six Sketches Put On Your Dancing Shoes	
5-6	Piano Literature 5a-6a Piano Literature 5b and 6b Contemporary Piano Literature 5-6	Piano Technic 5 and 6 Musical Fingers 4 Piano Etudes 4	Keyboard Theory 5-6	Jazz & Blues 5-6	

- *Keyboard Musician* is a text for the older or adult beginner starting from the first lesson through *Music Tree 4* in one volume.
- *The Frances Clark Treasury of Sheet Music* includes 75 solos and ensembles from the elementary to early advanced levels. These pieces are not included on this chart.

APPENDIX J

SERVICE OF WORSHIP PROGRAM “IN THANKSGIVING FOR THE LIFE OF FRANCES OMAN CLARK”

A SERVICE OF WORSHIP
IN THANKSGIVING FOR THE LIFE OF



FRANCES OMAN CLARK

March 28, 1905 — April 17, 1998

Sunday, May 24, 1998

2:30 p.m.

NASSAU PRESBYTERIAN CHURCH

Princeton, New Jersey

A MUSICAL OFFERING

ORGAN

JOHANN SEBASTIAN BACH

Leipzig Chorales:

Now thank we all our God, BWV 657

I will not forsake God, BWV 658

All glory be to God on high, BWV 662

Sonatina from God's time is the best, BWV 106

Joan Lippincott

Sleepers wake, a voice is calling, BWV 645

Joan Lippincott, *organ*, and Michael Green, *trumpet*

PIANO

Pastorale

JON GEORGE

Ryan Kanarek, accompanied by Ted Cooper

Sheep May Safely Graze

BACH-HOWE

Elvina Truman Pearce

Sonata in C Minor, Hob XVI/20

FRANZ JOSEF HAYDN

Andante con moto

Martha Brooks Braden

Sonata in G Major, Op. 79

LUDWIG VAN BEETHOVEN

Vivace

Thomas Dickinson

Intermezzo, Op. 118, No. 2

JOHANNES BRAHMS

Elvina Truman Pearce

Prelude, Op. 12, No. 2

SERGEI PROKOFIEV

Phyllis Alpert Lehrer

Jesu, joy of man's desiring, BWV 147

JOHANN SEBASTIAN BACH

Joan Lippincott, *organ*, and Michael Green, *trumpet*

*The organist and pianists are all former students
(or students of students) of Frances Clark.*

A SERVICE OF WORSHIP & THANKSGIVING

INTROIT Praise the Lord! Ye Heavens, Adore Him AUSTRIA

*THE CALL TO WORSHIP DR. AMMONS

*HYMN 521 Joyful, Joyful, We Adore Thee HYMN TO JOY

THE PRAYER OF INVOCATION and
THE LORD'S PRAYER DR. AMMONS

*HYMN 510 When the Morning Stars Together WEISSE FLAGEN

OLD TESTAMENT LESSONS DR. AMMONS
Selected readings from
Psalms 121, 90, 30, 8, 150

ANTHEM My Shepherd Will Supply My Need VIRGIL THOMSON

NEW TESTAMENT LESSONS MS. JARVIS
Selected readings from
John 14, II Corinthians 4 and 5,
Romans 8, Ephesians 3

ANTHEM Psalm 100 HEINZ WERNER ZIMMERMAN
Maureen Lloft, *double bass*

IN REMEMBRANCE SAM HOLLAND, RICHARD CHRONISTER
ROBERT NEALE, LOUISE GOSS

* *Congregation standing*

PASTORAL PRAYER

MS. JARVIS

*HYMN 508 When in Our Music God is Glorified

ENGELBERG

*THE BENEDICTION

DR. AMMONS

*THE CHORAL RESPONSE

God Be With You Till We Meet Again

RANDOLPH

THE POSTLUDE

JOHANN SEBASTIAN BACH

Fugue in E-flat Major, BWV 552
JOAN LIPPINCOTT

Please join us for a reception in the Assembly Room immediately following the service.

PARTICIPANTS

The Rev. Dr. Clarence B. Ammons, *Interim Pastor*
The Rev. Cynthia A. Jarvis, *Pastor, The Presbyterian Church of Chestnut Hill*
Dr. Kenneth B. Kelley, *Director of Music, and the Adult Choir*

Guest Artists

Joan Lippincott, *Professor of Organ, Westminster Choir College of Rider University;
Principal Organist, Princeton University*
Ted Cooper, *Director, The New School for Music Study*
Ryan Kanarek, *Student, The New School for Music Study*
Elvina Truman Pearce, *Founding Faculty, The New School for Music Study*
Martha Brooks Braden, *Founding Faculty, The New School for Music Study*
Thomas Dickinson, *President, Musical Bridges*
Phyllis Lehrer, *Professor of Piano, Westminster Choir College of Rider University;
Director, Professional Studies, The New School for Music Study*
Michael Green, *trumpet*

Guest Speakers

Sam Holland, *Director of Piano Pedagogy, Southern Methodist University*
Richard Chronister, *Founder/Editor, Keyboard Companion Magazine*
Dr. Robert E. Neale, *nephew of Frances Clark*
Louise Goss, *Co-Founder, The New School for Music Study;
Co-author, The Frances Clark Library*

MEMORIAL CONTRIBUTIONS may be made to the Endowment Fund of
the New School for Music Study, Box 360, Kingston, New Jersey 08528.

APPENDIX K

PHOTOGRAPHS OF FRANCES CLARK AT VARIOUS POINTS IN HER LIFE



Image 1. Frances Clark at a Teacher's Workshop holding a sign with one of her famous critique phrases, "Bravo! BUT..."



Image 2. Frances Clark



Image 3. Frances Clark answering questions at a Teacher's Workshop in Princeton, New Jersey



Image 4. Frances Clark listening to audience comments at a Teacher's Workshop



Image 5. Frances Clark teaching a piano student



Image 6. The picture used on the cover of *Questions and Answers*



Image 7. Frances Clark coaching a piano student during a private lesson



Image 8. A young Frances Clark in 1928



Image 9. Frances Clark after earning her honorary doctorate from Westminster Choir College



Image 10. Frances Clark and Maurice Hinson after Clark received the Lifetime Achievement Award from The National Conference on Piano Pedagogy in 1984



Image 11. The New School for Music Study faculty: Richard Chronister, Frances Clark, Louise Goss, and David Kraehenbuehl



Image 12. Few knew that Frances Clark (left) and Louise Goss (right) were avid sailors



Image 13. Frances Clark at Westminster Choir College after a Teacher's Workshop.
Frances is located on the first row, third in from the left



Image 14. The New School for Music Study in Kingston, New Jersey, spring 2003



Image 15. Sam Holland, Allison Hudak, and Louise Goss, summer 2002 in Dallas, Texas

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